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# COMICS VALUES MONTHLY No. 95

July 1994



**Published Monthly By:**
**Attic Books Ltd.**
15 Danbury Road
Ridgefield,CT 06877
(203)438-9652
Fax:(203)438-6744
**Publisher**
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**Cover Art and Credits**
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**Publishing Information**
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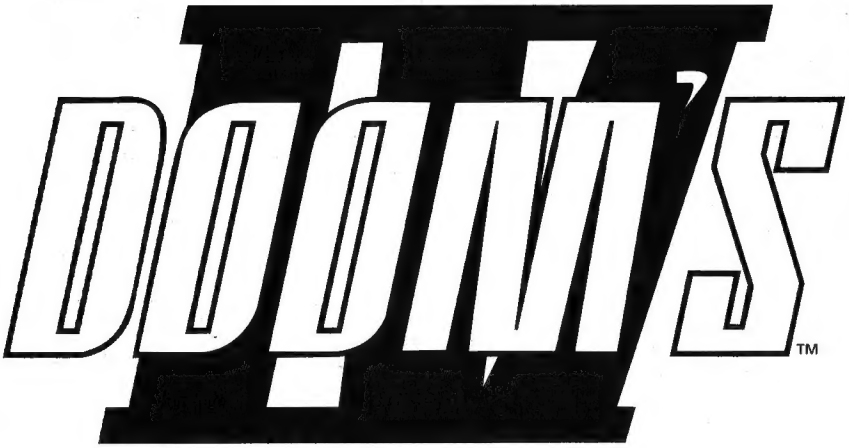


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# FUTURE PICKS

**To:** *CVM* **Reader** **From:** *Comics Values Monthly*

**This month, *CVM* brings you up-to-the-minute news on DC's major shake up, *Zero Hour*. This earth-shattering summer project promises a few shocks and surprises in DC's effort to resolve the problems created by the 1985 "Crisis" crossover. In addition, we turn back the clock to examine the original multi-universe crossover, *Crisis on Infinite Earths*.**

**We also celebrate the Punishers' 20th anniversary with a look at the Punisher/Batman crossovers and the weird and wacky Punisher/Archie title. *CVM* chats to all three companies (Marvel, DC and Archie) about the reasons behind the projects.**

**Our article line up continues with Valiant's summer blockbuster, "The Chaos Effect", and the second installment of our six-part feature examining the role of women in comics.**

**All this and our regular features including "Writer's Block" (by Concrete creator, Paul Chadwick), "C.V. Movers", trading card listings, a bound-in poster and the most comprehensive and up-to-date monthly comic listings and prices in the industry today.**

**Don't miss these upcoming *CVM* issues:**

**1) *CVM* #96 looks at *Youngblood* as artist Rob Liefeld returns to his first creation for Image. We also talk to Jim Shooter about Defiant, the industry, and his team-up with Liefeld on *Youngblood* in the fall. In addition, we include the latest information on the Youngblood animated project. *CVM* also has the scoop on the revivals of the Badger and Doc Savage under the Dark Horse banner. Finally, Jae Lee pops in to talk about *Hellshock* and leaves us with an original sketch for "C.V. Giveaway". All this plus "Writer's Block" with an installment written by Milestone editor-in-chief Dwayne McDuffie.**

**2) *CVM* #97 begins the countdown to *CVM*'s 100th issue celebration with the introduction of color pages to "highlight" the quality of our news-breaking lead articles. In addition, and on demand, we introduce a new regular feature spotlighting the top ten quality collectible comics of the month. "Paramount" to our policy of providing only the best in comic book news, the *CVM* crew kicks into warp drive to bring you the latest developments with the Star Trek projects at both Malibu and DC Comics, including the *Star Trek VII Movie Adaptation* from DC and *Star Trek Voyager* from Malibu. Trekkers can also expect news on the planned DC/Malibu crossover between *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. We stay with Malibu to reserve "Prime" space for current and future plans for the popular Ultraverse line. We also take a look at the development of Big Entertainment and the big names behind the creation of the Tekno-Comix universe. Tekno-Comix recruit, and "The First Lady of Star Trek", Majel Barrett Roddenberry, contributes to this month's "Writer's Block". Finally, Lightning strikes twice as we feature an update on Lightning Comics. As a bonus, *CVM* #97 will contain an exclusive Lightning Comics Autograph Coupon as part of a *CVM*/Lightning Coupon Promotion.**

**3) *CVM #98* continues the countdown to our Centennial Celebration with this explosive issue focusing on Marvel Comics. *CVM* becomes part of the mutant mayhem with an exclusive look at Marvel's newest "new" mutants title, *Generation X*. In addition to a stunning *Generation X* cover, *CVM* goes behind the scenes to bring you the news and views from the creative team behind the latest "School for Gifted Youngsters." As a special bonus, and as part of *CVM*'s improved look, this issue includes a special four page color insert providing character profiles and details on the members of Generation X. *CVM* #98 also gets animated with hot news on the fall release of Marvel's animated projects. We bring you an Amazing insight into the upcoming Spider-Man cartoon, all the X-citement from the third season of *X-Men: The Animated Series* and a few monumental moments from the *Marvel Action Hour* (featuring the Fantastic Four and Iron Man). Staying animated, and taking a trip to Homage Studios, we speak to Jim Lee about *WildC.A.T.S.* and the impending Saturday morning animated series. Also look out for our special "C.V.Giveaway" competition this month where we include five sericels from *X-Men Adventures Season II*. Our special guest on "Writers Block" for this issue is Wolverine creator, and Marvel's fifth editor-in-chief, Len Wein.**

**Yours sincerely,**

**Steve Thomas**
**Editor**

*Zero Hour* is fast approaching with a host of DC characters feeling the effects of a "tidal wave of temporal disruption". Among the mammoth multi-title crossover tie-ins are the first meeting of Superman and Batman (since their deadly/back-breaking problems) in *Superman: The Man of Steel #37* and a wedding and appearance by Legion of Super-Heroes' member, Jo Nah, in *L.E.G.I.O.N.'94* #70. In addition to being the last issue of *L.E.G.I.O.N.'94*, issue #70 also leads to the premiere of R.E.B.E.L.'94, scheduled to ship in August.

It's "out with the old and in with the new" as the five part *Zero Hour: Crisis in Time* shakes the DC Universe to its foundations and rebuilds it anew. Written and penciled by Dan Jurgens and inked by Jerry Ordway, this milestone event in DC's continuity will most certainly prove popular. The five-parter will pave the way for "Zero Month" where all DC Universe titles will be reintroduced as #0's.

Check out this month's lead article for the "Countdown to Zero Hour" and a retrospective on *Crisis*, the last major DC shake-up.

John Byrne and Mike Mignola shake up a bit of their own history in *Action Comics Annual* #6. This "Elseworlds" story changes the outcome of the American Revolution, with a little Kryptonian help, leaving the aliens' descendant, Kal-El, to sort out the mess on modern day Earth.

The creative talents of Jamie Delano, Chris Bachalo and Mark Pennington, team up on *Batman: Legends of the Dark Knight* #64, where The Batman hunts his prey relentlessly in a one-shot entitled, "Terminus".

Other DC picks include: *New Titans* #114, which leads to the creation of a new team of Titans; *Spectre* #22, with an appearance of Superman in the climax of the "Spear of Destiny" storyline and a painted Alex Ross (*Marvels*) cover; and two new Vertigo offerings in the form of *Moonshadow*, by J. M. DeMatteis and Jon J. Muth, and *The Invisibles*, by Grant Morrison and Steve Yeowell.

Marvels' mutants begin their own countdown to a new beginning with three crossover storylines running though all the X-Men books. The race is on to rescue old mutants and search for new

Hellshock ™&© 1994 Jae Lee

mutants, whilst battling the latest, and possibly the greatest, mutant menace, the Phalanx, in the following stories and titles: "Generation Next", the four-parter running through *Uncanny X-Men* #316-317 and *X-Men* #36-37; the three part "Life Signs", covering *X-Force* #38, *X-Factor* #106 and *Excalibur* #82; and "Final Sanction", the two part series contained in *Wolverine* #85 and *Cable* #16. All X-roads lead to new X-title, *Generation X*.

For more information on the mutant changes, and the new Generation X team, check out *CVM* #98.

Elsewhere, "craven" images abound in the 48-page *Spider-Man* #50, where our fearless arachnid faces off against the son of Kraven. In addition, look out for further glimpses of the mysterious figure whom Marvel promises will "change Spider-Man for all time". This collectors issue also sports a 2-channel holo-grafx cover.

Changes continue with a new direction for a not-so-morbid Morbius in *Morbius* #25, and a membership shake-up in *New Warriors* #51. Justice also makes his debut in the four part miniseries, *Justice: Four Balance*.

Finally, under the Marvel masthead, we give a brief mention to melees and mayhem with the collected confrontations contained in the trade paperback, *Marvel's Greatest Super-Battles*. This 176-page fight-fest includes such epic battles as Thor vs. Hulk and Sabretooth vs. X-Men.

Following on from their universal shake-up in "The Chaos Effect", Valiant introduce a number of changes to their books including the premiere of *Geomancer*. Continued from *Eternal Warrior* #27, and guest-starring Gilad, issue #1 poses the question 'Who will lay (ac)claim to the title of new Geomancer'. (See this months' *CVM* article for details on "The Chaos Effect" and beyond.)

In addition to universal changes, Valiant adds to their Yearbook collection with *Magnus Robot Fighter Yearbook* #1. Mike Baron and Paul Smith tell this "Lost tale of Magnus' early years" that takes place between the original *Magnus Robot Fighter* #1 and #2.

Malibu's Ultraverse line moves closer to the release of *Ultraforce* with a number of tie-in storylines including *Giant Sized Freex* #1, which launches a new direction for the characters, and *Giant Sized Mantra* #1, featuring the first appearance of Topaz from the upcoming *Ultraforce* title.

Elsewhere, in the creator-owned universe of Bravura, Malibu release the four-part *Edge*. Written by Steven D. Grant and illustrated by Gil Kane, the title introduces readers to the world of the "Ultimates".

Finally from Malibu, Mike Baron, Val Mayerick and Jim Sherman team up to present the "ultimate" fighting machine in the six-part series, *Bruce Lee*. The 40-page premiere issue also includes an eight-page Mortal Kombat back-up story. The title, *Mortal Kombat*, based on the very popular video game, also debuts this month.

Mike Baron continues his martial arts theme with two titles featuring Dark Horse's latest acquisition, the Badger. In the four-part *Badger: Shattered Mirror*, Baron teams up with renowned Vertigo artist, Jill Thompson, and in the zany two-part *Badger: Zen Pop Funny Animal Version*, he is joined by Steve Butler and Val Mayerick. Not surprising for a character with multiple personality disorders, both titles lay claim to "secret, never-before-revealed origins" of the Badger. *CVM* will check in on Dark Horse next month to report on the return of the Badger, and their other recent acquisition, Doc Savage.

Meanwhile, the "Legend" imprint continues to put out quality product with the debut of two new creator-owned

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Zero Hour™&© 1994 DC Comics

projects from John Byrne and Paul Chadwick. From the pages of *Danger Unlimited*, Byrne introduces the enigmatic *Babe* to her own series, while Chadwick continues with the evolution of his 1200-pound ground-breaking creation in *Concrete: Killer Smile*. Paul Chadwick also "keeps us in suspense" in this months' "Writer's Block".

Other new releases of note from the Dark Horse stable include: *Rascals in Paradise*, a three-part story described as an "action-packed future/past adventure tale" by Jim Silke; *Shadow Empires: Faith Conquers*, Chris Moeller's four-part future-based science fiction story; *The Mask: The Movie*, a two-parter adapting the upcoming summer film release; and the latest Jedi offering, *Star Wars: Tales of the Jedi: The Freedon Nadd Uprising*, set 4000 years before Luke Skywalker and focusing on Jedi Knight, Ulic Qel-Droma.

Todd McFarlane, best known for his darker images, is the creative force behind Boof, a "short, squat...tough talkin' alien from the planet Smashmouth". Cutting edge humor is promised with the debut of McFarlane's crazy cartoon character in *Boof* and *Boof and the Bruise Crew*.

Other Image premieres include the return of Whilce Portacio after a three year hiatus with the miniseries, *Wetworks*, and the launching of Jae Lee's highly anticipated miniseries, *Hellshock*. (*CVM* will be chatting to Jae in next month's issue.)

The Defiant Universe shake-up reaches a climax with the four-part *Schism*. Written by Len Wein with art by David Lapham, the storyline pits Defiant's heroes against the all-powerful Dark God Chasm.

Jeff Smith's Bone, arguably one of the most popular cartoon characters of today, continues on the road to success with a story featured in *Disney Adventures* #46. Entitled, "May The Force Be With You", this brand new Bone yarn features fully painted art by Tom Luth (*Usagi Yojimbo*, *Groo*). Back at Cartoon Books, the tale continues with *Bone* #15, as Phoney Bone's mysterious link to the Rat Creatures is revealed. An added bonus for fans lacking those hard-to-find back issues, is the *Complete Bone Adventures Vol. 2*, reprinting #7-12 at the affordable price of $12.95. This second collection of Bone stories also includes new illustrations.

Finally, we bring you the "quick pick" list of other publisher product coming your way in July: Aardvark-Vanaheim releases *Cerebus #0 (2nd)*, which, in addition to reprinting key *Cerebus* stories, also contains introductions providing an outline of the 26-year Cerebus project; Anubis Press offer up Urban Decay #0, paving the way for the company's first four title crossover; everybody's favorite turtles come face to face with the Cyber-Samurai Turtles, in the first part of Archies' five-part "Dreamland" storyline in *Teenage Mutant Ninja Turtles Adventures* #62; Axis Comics continue to open up their universe with *Shelter* #1 (from *Axis Alpha*) and *Promixis* #1; Pat Mills and Kevin O'Neill bring back Marshall Law in the one-shot *Suicida* from Blackball Comics; Continum introduces readers to a radioactive circus clown with *Foodang* #1; Express Publications brings back the "Avatar of Justice" in *Stygmata* #1; Ken Steacy's art shines in Fractal Comics' three-part *Victor Vector & Yondo*, based on the CD-ROM adventure series from Sanctuary Woods Multimedia Corp.; Rick Veitch and Dave Sim dream up Diary entries in *Roarin' Rick's Rare Bit Friends*, from King Hell Press; Lightning Comics introduce new character, Deathmark, in *War Party* #1; Millennium offer up *Captain Satan*, an adventure series loosely based on '40s pulp heroes; and Topps Comics continue their successful dinosaur books with the release of *Jurassic Park: Raptors Hijack*.

More next month.

YOU MISS WORRYING ABOUT YOUR MONEY? WELL, THERE ISN'T ANY MONEY HERE, SO WHY NOT RELAX AN' RESIGN YOURSELF TO FATE?
FATE?! DON'T MAKE ME LAUGH! THERE'S PLENTY OF FORCES AROUND MORE POWERFUL THAN FATE!

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# ELSEWORLDS: A UNIVERSE OF INFINITE IMPOSSIBILITIES...

## JUSTICE LEAGUE AMERICA ANNUAL 8

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**WHERE FAMILIAR FACES ARE NO LONGER FAMILIAR.**

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# COUNTDOWN TO...

# ZERO HOUR

*By Kevin Fitzpatrick*

It's been 10 years since DC Comics has tried anything as ambitious as *Zero Hour*. After the amazing heat generated by their Superman and Batman titles, the company is hoping some of that energy will rub off on the rest of the DC Universe (DCU) titles, giving them all a much-needed blast.

DC is pinning all of their big 1994 publishing plans around one 5-issue miniseries, *Zero Hour: Crisis in Time*. Written and penciled by Dan Jurgens, with finishes by Jerry Ordway, the book snaps the DCU books into Zero Month, relaunching all the titles from ground zero.

During Zero Month (mid-August to mid-September), all October cover-dated DCU books are #0 issues. This will place the #0 issue between the sequentially numbered titles, without stopping the numbering system. After the "zero issue" debuts, the ongoing series will continue, from the beginning.

The fireworks begin in the weekly 5-issue miniseries *Zero Hour: Crisis in Time* #4, due to ship July 12. Time continues to collapse through issues #3, #2 and #1. The climax is #0, due to ship August 9 and includes a fold-out timeline of the DCU.

Jurgens and Ordway, longtime Superman all-stars (Jurgens penciled the landmark *Superman* #75), are no strangers to major stories in the DCU. Ordway inked *Zero Hour*'s older brother, *Crisis on Infinite Earths*, in 1985-86.

Zero Hour ™&© 1994 DC Comics

## A STORY WITH PUNCH

Unlike *Crisis on Infinite Earths*, DC says that *Zero Hour* is not just setting out to rewrite continuity, but rather to present a smashing crossover story. After a string of DC crossovers that flopped - such as *Bloodlines* in 1993 that stretched from spring to fall - *Zero Hour* is a punchy, rocking event. The miniseries is hitting the streets weekly. Fans who recall *Crisis* dragging on for a year will see the changes in the *Zero Hour* in a matter of weeks.

"We wanted to have a real slambang, good crossover that served the DC Universe, that shook things up a little bit," said editor KC Carlson, who oversaw the project. "When we got the go-ahead to write some of the continuity changes we wanted to address, that was a goal that was added on. It wasn't the initial goal. Basically, *Zero Hour* was to get another strong crossover going because the last few for DC have been kind of weak and not accepted very well by the public."

Carlson was driven to make the series a success because the books he edits are all set in the distant future: *Valor*, *Legionnaires* and *Legion of Super-Heroes*. Fans point to them as having severe continuity gaps in the past.

"Another goal for me personally," confirmed Carlson, "was to get the Legion of Super-Heroes involved, since I edit those books. The only way to get them involved, since they're in the 30th Century, was to do some sort of time travel story with them. As it turned out, Dan [Jurgens] had also submitted a project called *A Crisis in Time*, which kind of dovetailed into a lot of my ideas. It came together real quickly, throwing ideas back and forth about getting all these characters involved. Once we thought of time travel, we thought, 'Oh!' You can do almost anything you want with time travel, if you're careful. As long as you follow a certain amount of guidelines so you don't get everyone totally lost. Then we realized that this was a good place to fix some of our continuity problems."

What the miniseries does is present a giant rip in time, where havoc reigns as reality is shredded. The heroes discover a tidal wave of temporal disruption and band together to fight chaos in the time stream. Various timelines are crossing and merging into a center that can't hold.

A thousand years in the future, where the Legion dwells, other heroes face more problems when time is shattered. Mordru, The Time Trapper, Glorith and a new character, time villain Extant, all figure prominently in the plot. The Team Titans discover they are all sleeper agents, placed in this time period and programmed to wipe out the other heroes.

## FOUR TITLES CANCELLED

Carlson says that the books he edits are prominently featured, as well as *Team Titans*, *Guy Gardner: Warrior* and *Hawkman*. The books that will be cancelled at this time are *Valor*, *Team Titans*, *Justice League International*, and *L.E.G.I.O.N. '94* (changing its name). Carlson also revealed that some really strong sidebar angles to *Zero Hour* are prominent in all the Batman and Superman books.

"Superman encounters some people from Krypton, and that's about all I can say there," he teased. "In Batman, we deal with one of the biggest time anomalies that pops up immediately. Suddenly, we have Barbara Gordon, who's been crippled and acting as the Oracle character, and we have a healthy Barbara Gordon/Batgirl character running around again. A lot of the Batman characters investigate that situation and each one encounters further time anomalies. Batman actually has the opportunity to witness his parents' murder as an adult. Robin encounters a young version of Dick Grayson as Robin, and they have an adventure together. There's a number of different time twists."

Zero Hour ™&© 1994 DC Comics

As the action continues, DC uses the chance to fix problems in the company's continuity. This was no easy task, and required many months of planning and research.

"I have maintained a timeline for the DCU continuity for probably the last five or six years," said Bob Greenberger, DC manager of editorial scheduling. "Last year, a number of the key DCU editors and I sat down, and we went through the timeline helping to identify some time anomalies. That helped sand the planes through the storyline behind *Zero Hour*. We needed to reorder a couple of events in the new *Zero Hour*, to clean that sort of stuff up. KC [Carlson] is doing a scaled down timeline version from my 20-page document.

"The biggest mess was *Hawkman*," Greenberger added. "After Tim Truman did a brilliant job with *Hawkworld*, the editor, Mike Gold, did not pay any

attention to how the revision to Hawkman was going to effect the rest of the DC Universe. I think it's the single most annoying time anomaly that we have discovered for ourselves and the fans. They can't fathom it either."

## THE FLASH IS A STAR

The Flash, one of the major stars of *Crisis*, also figures heavily in *Zero Hour*, according to Flash editor Brian Augustyn.

"I think Dan and KC were looking for some resonance and I was more than happy to play along," said Augustyn. "I think the primary reason was the resonance with *Crisis*. Certainly by virtue of his experience in those regards, shall we say, that knowledge may have come in handy.

"The events in the miniseries set up a perfect opportunity for The Flash to review his career," Augustyn added. "He will discover, because of the time travel stuff involved, heretofore unknown facts about his origins, his powers, and his life. He emerges with a renewed, and perhaps even strengthened, resolve. He finally breaks the wall and is much, much faster."

*New Titans* writer, Marv Wolfman, who also scripted *Crisis*, was eager to jump into the *Zero Hour* fray. He is making a major overhaul to the title he has led since 1980.

"We're starting with an entirely new team," Wolfman declared. "There won't be any of the original team in it. Arsenal is as close to an original team member as you'll get. We're bringing in a whole bunch of new characters: Green Lantern, Flash, Impulse, Supergirl, Donna Troy [now a Darkstar], and we're starting the book over. That doesn't mean all the others we've gotten to know in the last 15 years are gone, just because Dick [Nightwing] is out of the book. The Titans were very fresh in 1980. Like the X-Men and everyone else, after a number of years they became a little tired. So we threw in a new mix."

"We have a lot of real nonstop action involved in *Zero Hour*," said Carlson. "But on top of it we have a lot of human character bits and things going on. The action covers centuries of ground here. Another thing that we hadn't intended, but that has evolved out of the story, is that it's also a generational story - kind of 'passing the torch on' where we see things like the last case of the Justice Society. Part of their proud legacy will be passed on to a team of new heroes springing out of *Zero Hour*."

## A MULTI-LEVEL STORY

DC says that *Zero Hour* is designed to attract new readers into the fold. But the editors are also keenly aware of their old fans, some who have been around longer than the editors have been alive!

"Hopefully the old fans will like the crossover," said Carlson. "Because we're going to be addressing some of the issues they've been concerned with over the years. Things will make sense and there will be a linear understanding of which events happened when, and how the characters relationships really function in today's comics. There won't be any more ambiguity. Hopefully they'll like the way we resolve some things and the changes we make and stick around for the zero issues. The zero issues," he continued, "are specifically intended to provide as much background information on the characters as possible. It's an origin issue of sorts, but not in all cases. The editors are trying to bring forth in their issue as much information as possible, and a good story."

Carlson expects *Zero Hour* to set the DCU up for years of solid storytelling. He is encouraged by the positive attitude among his fellow editors. "Right now I'm happiest with the amount of cooperation that's coming into *Zero Hour* from the other editors and creators on the project," he said."We're actually looking at the DC Universe as a whole again, and that hasn't really happened as much as it could have in the past few years. I'm proud of that. We have a really strong editorial staff right now, and with pretty much the same mindset in the direction to help unify the Universe. That's what *Zero Hour* is really all about: presenting the universe in a unified light."

## NEW BOOKS FROM ZERO HOUR

DC Comics is using *Zero Hour* as a launching pad for a handful of new books. Among them are:

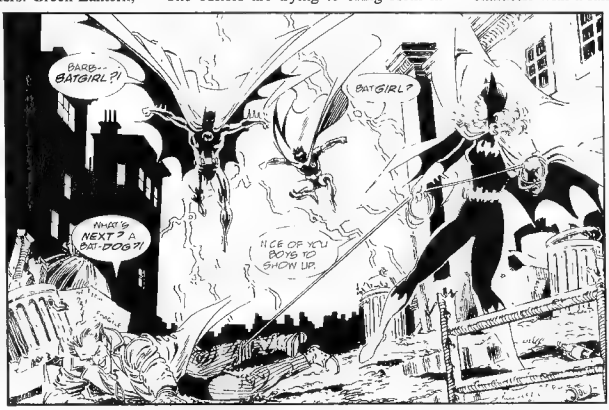
*Starman* (Aug.) A new version of the Golden Age Starman, with a teen caught up in mystical intrigue. The hero doesn't want the job, but has no choice.

*Fate* (Aug.) The latest incarnation of DC perennial, Dr. Fate, with a new young guy taking over the helmet, cloak and amulet from Kent and Inza Nelson.

*Primal Force* (Aug.) A new team that fights the forces of ecological destruction. The group includes Jack O'Lantern, Golem, and Tornado (formerly Red Tornado).

*Manhunter* (Sept.) The story of a hunter of lost souls, Manhunter is a new character with a familiar DC name. The hero uses occult secrets to unleash a feral creature out of British folklore.

*R.E.B.E.L.S '94* (Aug.) Formerly *L.E.G.I.O.N. '94*. Vril Dox, Stealth and a few remaining members of L.E.G.I.O.N. become fugitives. Dox's rebel band is all that stands in the way of conspiracy, led by his son, Lyrl Dox, and Lydea Darkstar.




Zero Hour ™&© 1994 DC Comics

# CRISIS ON INFINITE EARTHS:

## A RETROSPECTIVE

*By Kevin Fitzpatrick*

Remember 1985? Ronald Reagan was starting his second term, Pete Rose was still wearing a Reds uniform, and Live Aid thrilled millions. Meanwhile, DC Comics reached the 50-year mark in the capes and tights business. What way could the editors celebrate such a milestone? How could the publishers of so many venerable characters seem hip and cool in the go-go, junk bond, MTV-obsessed Eighties?

The answer was *Crisis on Infinite Earths*, often cut to just *Crisis*, a 12 part multi-crossover series that ran until 1986. Five years in the planning, it introduced sweeping changes to the country's oldest comics publisher. Some of those changes are felt in stories today, but most are not. The finer points are still debated today in letter columns and computer online boards. The buzzword is "continuity" and what is good and bad about it.

Enter Marv Wolfman (writer) and George Perez (penciler), fan favorites then and now. (Jerry Ordway inked some of the issues, and he is also on *Zero Hour*.) They took on the monumental task of piloting the massive ocean liner that was DC. It was overloaded with five decades of characters that had multiple identities, alternate earths, strange timelines, and dated premises. Their job was to put it on a clear path that allowed new readers to come aboard.

Wolfman says today that he set out to "simplify the DC Universe. To get rid of all the alternate versions of characters, primarily so that new readers could come into it without being confused."

"I think the *Crisis* was successful, I think it did that," Wolfman mused. "I think the book set up an area for DC to be in. DC had all these characters that went way back. I had to research when I did the *Crisis*. Roy Thomas gave me a lot of information because he was more knowledgeable about the 1940s characters than I ever would be. DC has a very strong and extensive history."

Wolfman admits that the rich characters of the DC Universe (DCU) appealed to him, prompting him to tackle the *Crisis* project. A comics vet for 20 years, he says he enjoys writing stories for the DCU.

"There's so many things to explore that are, as yet, untapped. The characters, the scenarios, the situations, the possibilities. There are characters in all different time periods, and I love writing history."

What Wolfman did was take a line of comics with a continuity stream that was, in some regards, a big mess. There were separate Earths and storylines running all over. Picture if you will Earth-X, where World War II had continued for 40 years and America ruled England. There were two sets of

--EXCEPT TWO WHO CAME NO MATTER AS TRAVELLING IN TO THE PAST
THEIR SORROW AND THE GRIM EVIDENCE THEY CARRY--
MAKES FOR A SOLEMN JOURNEY
WHAT NOW?
WE FAILED TO STOP THE RIFT, IN HONOR OF THE MAN WHO WORE THIS COSTUME--
--WE MUST TRY AGAIN.

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Supermans, Batmans, Flashes and others. There was Earth Prime, Earth One, Earth Two and even Earth Three (filled with super villains, not superheroes). Don't forget Earth-S, where the Marvel family lived and Earth Six where America had lost the Revolution. However, as confusing as the multiple Earths were, Wolfman points to the DC "future" as the greatest time anomaly.

"There was no clear future," he maintained. "Was it Kamandi's future, was it Tommy Tomorrow's future, was it the Legion's future, was it Randal Savage's future? As well as alternate earths. The *Crisis* just removed them all and made them linear."

Wolfman attempted to clean house by creating the Anti-Monitor and the Monitor, two mysterious foes that are at odds with each other over the fate of every piece of reality. The Anti-Monitor gobbled up one universe after another, effectively ending the lives of the characters in it. Say good-bye to The Losers, The Freedom Fighters and The Crime Syndicate. The Monitor utilized two new characters, Pariah and Harbinger, to try and salvage what was left. Spinning his web, Wolfman assembled a team of the best of the superheroes to try and stop the Anti-Monitor. It took all 12 issues, and changed the course of DC continuity.

What fans recall most was the celebrated "deaths" that went along with the series. Supergirl (Kara/Linda Lee) bought it, as did the Flash (Barry Allen). Lesser characters also died, including Aquagirl (#9) and Dove (#12). Big things also happened for future DC stars. Guy Gardner got his Green Lantern ring (#9). Kid Flash (Wally West) became the Flash (#12). After DC bought the rights to other comic company heroes, oldsters from Charlton, Quality and Fawcett took their place right next to DC's pantheon, including Blue Beetle and Captain Marvel.

But the biggest changes were to the DCU timeline. There were so many far-flung futures that Wolfman set out to put them right.

One by one, he bumped off the alternate realities and double versions. All of the best characters of each were gathered on Earth Prime, and the rest eliminated in one long battle.

However, during the last ten years, DCU editors have been continually vexed by the changes of *Crisis*. Wolfman admits that he's proud of Crisis but, "I'm not responsible for all the stuff that comes after it."

Crisis TM & © 1994 DC Comics.

Bob Greenberger, DC's manager of editorial scheduling, tracks where each and every character is on a database. Editors go to him with questions about the status of DCU members. Greenberger worked on *Crisis*, *Who's Who in the DC Universe*, and now consulted on *Zero Hour*. He watched the problems as they occurred since *Crisis* ended. His insider opinion on the biggest DC problem since *Crisis*?

"People who have come in, as writers or editors, with no particular regard for that rich continuity," said Greenberger. "They decided they'd just like to toss it out and start from scratch without caring how the ripple effect would affect other books or characters."

One of the problems fans often point to is the death of Superboy, and it's impact on the *Legion of Super-Heroes*.

"That was a very badly mishandled continuity problem," Greenberger agreed. "Because John Byrne spent awhile saying, 'You know, I don't want to do Superboy, and that's going to screw up the *Legion*.' For a year nobody said anything until suddenly, it was in print. That was a big headache. There are other times too. For example, when Denny O'Neil became the Batman editor, he decided to disregard almost everything Len Wein and Paul Levitz had done as editors preceding him. That confuses the reader. Does Catwoman know Batman is Bruce Wayne? Which Jason Todd origin is the right one? That kind of disregard tends to cause more problems than it solves."

"In the early days," recalled Wolfman, "what happened was some very big talents came into the business and added things that were not always helpful. Nobody was in charge of sticking to changes. I think the people today will. I think what DC is trying to do [in *Zero Hour*] is go back to what was done in the spirit of the *Crisis*, where people can start reading and the books make sense.

"I think if you start trying to read the Marvel books today," he added, "you're so confused unless you've read every single book they've published. They're constantly referring to books 30 years ago and most of their readers are 15. DC is trying to stop that problem from happening because I think the editors are a lot stronger now than the editors back then. None of the current editors were here then."

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# Darque Powers in Chaos

*by Buddy Scalera*

Amidst the clutter and confusion of a chaotic comic book world, Valiant is set to inject a little bit of their own disorder into what is considered one of the tightest, well-organized universes in the business. This summer Valiant touches the lives of all their characters with a major storyline entitled "The Chaos Effect."

Designed to shake up the entire Valiant universe, the 18-part storyline will cross over into all of the company's titles. Head honchos at Valiant are quick to stress that "The Chaos Effect" is not just another predictable crossover event, It's a mega-adventure.

Comic readers familiar with the Valiant line know that characters routinely appear in each other's titles. For Valiant, a summer crossover would be pointless. "Our characters know each other and they interact all the time," explained Valiant editor-in-chief, Bob Layton. "If Bloodshot shows up in an issue of *Eternal Warrior*, it's no big deal. They're friends."

"The Chaos Effect" kicks off in June and will run through the third week of July. The storyline will manifest itself as a common thread that radically affects all of the characters. Unlike a conventional crossover, this "Event" will be incorporated into pre-existing storylines. The ultimate fallout from this phenomenon will kill millions of people, including a few characters in the Valiant universe.

Typically, Valiant is mum about who will get iced in the action, but their press releases allude to two possibilities. Press information touts "the shocking fate of Geoff the Geomancer" and "Editorial hint: Now that Torque, son of Magnus and Leeja, is the lead character in *Magnus Robot Fighter*, Magnus is 'expendable.'" Layton would not elaborate.

"The Chaos Effect" is not the only significant activity taking place at Valiant, which was recently purchased by Acclaim Entertainment. Acclaim is a worldwide publisher of interactive entertainment products under the Acclaim, LJN, Flying Edge and Arena labels. These products include software and peripherals for Nintendo and Sega hardware systems as well as personal computer and CD-ROM software.

The multi-national, multi-million dollar Acclaim is best known for its home versions of the popular *Mortal Kombat* and *N.B.A. Jam* coin-operated games. "Since its inception, Acclaim planned to diversify within the entertainment arena," said Robert Holmes, president of Acclaim.

The purchase of Valiant means that Acclaim will have the rights to the marketing and distribution of an untapped resource of established comic characters. All Valiant characters will be eligible to be converted into video games, toys and cartoons, according to Valiant senior vice

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president Jon Hartz. "The entertainment potential of Valiant has expanded Acclaims abilities," said Hartz. "By buying Valiant, they have bought an idea house."

Part of Valiant's effort to expand their 6-10% market share depends on the success of "The Chaos Effect." That is one of the reasons that Layton is unwilling to divulge key information regarding characters and plots. He insists that knowing the climaxes will ruin the impact of the surprises. So, while there is information available regarding the series, Valiant remains tight lipped about specifics.

Particularly mysterious is Valiant's new character, The Visitor. "He's not like anyone we've met before," teased Layton. "His origins are shrouded in mystery."

The Visitor's shadowy background will come to light when Timewalker unwittingly opens a time portal from "The End of Time" to the present day Earth. Valiant explains that the hole in time does not conveniently close as normally happens on his travels, but stays open, releasing huge amounts of necromantic energy. This energy creates a planet-wide electrical "freeze," unleashing global catastrophe, and killing millions.

Regardless of the death toll, "The Chaos Effect" is Valiant's opportunity to generate interest in their titles, while creating a situation that will help them "do a little housecleaning in the Valiant universe," according to Layton.

As part of this summer's spring cleaning, Valiant will be dumping *Archer & Armstrong*. Fans of the Odd Couple of comics may see a revamped version of the book somewhere down the line. Nothing has been solicited for the title that Layton felt was more slapstick than he cared it to be.

"I have some ideas of where I'd like to take it" said Layton, "but in order to do that I need to give them a rest for a little bit, so that they're not so fresh in people's minds. I've never been a hundred percent satisfied with the direction of the book. I loved what Barry [Windsor-Smith] did with it, but it was not what my original intent was."

Valiant will be dropping one title only to add two more. "The Chaos Effect" will lead directly into *Geomancer* #1 and *Timewalker* #1. Both titles will have markedly different focuses.

*Geomancer* is expected to surprise Valiant readers with its action-packed storylines about an rough-hewn ex-cop named Clay McHenry. Like Geoff the Geomancer, Clay McHenry will be able to communicate with the energy of all living objects. The twist is that Clay McHenry is blind. Being a geomancer is "a perfect tool for a guy who's blind," said Layton. "Becoming a geomancer gives him a real chance for redemption, which he reaches for in the series."

*Geomancer* begins in July and is written by Ken Branch, penciled by Rags Morales and inked by Maurice Fontenot.

*Timewalker* will chronicle the adventures of Ivar, the older brother of Armstrong and Gilad. Because he's been leaping through time, Ivar is only about 700 years old. So, even though he was

born before his bothers, Ivar will actually be the youngest sibling. Layton described the *Timewalker* series as "lighthearted." It begins in August and is written by Bob Hall, penciled by Don Perlin and inked by Gonzalo Mayo.

"It [*Timewalker*] is the kind of book that gets you thinking," revealed Layton. "It's going to examine human behavior and some of the anomalies of time travel. It will stimulate a lot of interesting conversation and thought at the local comic shop."

Heavy advertising and creative marketing will be the calling cards of "The Chaos Effect" series. The most appealing to collectors may be the free copies of *The Chaos Effect Alpha*, a 16-page comic by Layton, Bernard Chang and Jerry Ordway with cover work by Dan Jurgens and Ordway and featuring the first announced appearance of The Visitor. Retailers will receive two copies of *Alpha* free for every one copy they order of "The Chaos Effect" books. This mean that even collectors who are not Valiant regulars will be able to get in on the ground floor without laying out any cash. Valiant's comics cost on the average $2.25 - $2.75.

After *Alpha*, readers can follow the entire storyline over the subsequent four weeks. Independent story arcs are punctuated by an individual issue of either Beta, Gamma, Delta or Epsilon. The issues will serve as milestones or volume numbers that initiate "The Chaos Effect" schedule and organization.

Each issue of the Beta and Gamma group will stand alone, meaning that a new reader can jump into the Valiant universe during "The Chaos Effect." The bonus free issue, *Alpha*, is designed to effectively place copies of Valiant comics into the hands of readers.

"That was something that I wanted to do the whole time I was at Marvel and I could never get anybody behind it," revealed Layton. "Fortunately, I was able to do it here."

The Valiant promotionals will draw attention to some of the key changes for the company. It is hinted that something significant will happen to both Magnus and Geoff the Geomancer. One of the clues is that both characters have other characters waiting in the wings to step in for them should they die.

Also Valiant indicates that there will be new powers for Shadowman and Doctor Mirage. In *Shadowman* #28 (Beta, Part 1), the conflict between Shadowman and Master Darque takes on "colossal" proportions as the two struggle to control the power and best each other. In *The Second Life of Doctor Mirage* #11 (Beta, Part 2), Dr. Mirage's powers are amplified by the necromantic energy released in *Alpha*.

*The Chaos Effect Omega* will feature a number of Valiant's top characters in a fateful meeting that promises turning points for Archer, Armstrong, Geoff, Dr. Mirage, and Magnus. It also contains a five-page sneak preview of *Timewalker* by Bob Hall, Don Hall, and Gonzalo Mayo.

Not all of the characters are affected equally by the "Chaos" phenomenon. The collaborators, who met at a two-day roundtable meeting at the company's headquarters in January, intend to make the "Effect" a thread that affects the lives of the characters.

Layton likened the thread to the earthquakes that rocked California last year, which he says was the inspiration for the concept.

"When the earthquakes happened in California," recalled Layton "suddenly, every story, regardless of what was going on there, was interrupted by this disaster. It gave me and inspiration to do something similar in the Valiant universe, but on a much grander scale."

That's why Valiant writers will incorporate the effects of "Chaos" into their pre-existing storylines. Some writers will use it as an opportunity to wrap up loose ends from as far back as "Unity," Valiant's first blockbuster crossover from 1991. (The unprecedented success of the "Unity" crossover caused widespread hype and speculation on early Valiant comics).

Valiant is hoping that "The Chaos Effect" will mimic the early success of "Unity" and secure their standing as a solid, consistent comic book publisher.

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## Valiant For Sale -- SOLD!

**Valiant Comics, a holding of Voyager Communications, Inc., was purchased recently by Acclaim Entertainment, Inc. for $65 million in cash and/or common stock.**

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**As soon as the legal documents and double-secret handshakes are completed, Valiant will become part of Acclaim's vast electronic arsenal. The company is publicly traded under the NASDAQ National Market System symbol AKLM.**

**"Valiant Comics is an exciting acquisition not only as a profitable stand-alone business, but also because the potential synergies that exist between the comic book publishing and interactive industries are vast," said Robert Holmes, president of Acclaim. "Valiant is a successful, well-run company with highly visible properties whose potential outside the comic book business is yet to be tapped."**

**"The video game industry and the comic industry share a large audience," added Dan Harnett, assistant public relations manager at Acclaim. Similar opportunities have been made available to Valiant, which controls 6%-10% of the comic industry with their 16 titles. The company's vision has always been one of growth through licensing, according to Jon Hartz, senior vice president of Valiant. Many Valiant characters have been developed with licensing in mind. Therefore, Hartz revealed, "Obviously, we're going to be putting out video games as quickly as possible."**

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# CVMail

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First, I'd like to congratulate *CVM* for being the best and most accurate price guide to hit the stands. However, I do have a question for you. I was wondering why certain underground comic books were excluded from your price guide? Some of the books I am curious about are *Zap Comix* #0-4, *Mr. Natural* #1-2, *Yellow Dog* #13-18 and *Bijou Funnies* #3-4. I realize that some of these books are not exactly popular, but I would be truly grateful if you could help me determine prices for these books. Any help at all would be appreciated!

Rebecca Starr
Somerset, MA

**Dear Rebecca,**

**We don't list a lot of classic underground titles monthly because they don't change that much in price. We do, however, list them in our *Comic Values Annual* (the next Annual will be available around Thanksgiving 1994 and pricing will be updated). The prices for the books in question from our 1993-94 edition were:**
***Zap* #'s 0, 1- $285.00, #2- $60.00, #'s 3-4 $45.00; *Mr. Natural*, #1- $75.00, #2-$35.00; *Yellow Dog* #'s 13-14 $11.00, #15- $57.00, #16- $50.00, #'s 17-18 $10.00; *Bijou Funnies* #3- $48.00, and #4- $28.00.**

**The problem with pricing (and buying) classic underground comix is that a lot of these books went into second and third printings; our prices are for near-mint first editions *only*. Reprints are not worth nearly as much. However, some second editions may contain different material; this is covered in our *Comics Values Annual*.**

**The best book ever published on classic comix was Jay Kennedy's *The Official Underground and Newwave Comix Price Guide*. This books contains an incredibly detailed listing of comix and their creators. However, as it was published in 1982, the pricing is hopelessly out of date. Still, as an informational tool for digging out the who, what, where and when of underground comix, this book remains unparalleled.**
**Underground Guy Bri**

Dear Brian,

Could you loan me a few bucks until my porno movie hits the video racks?

Tonya Harding
Hollywood, CA

**Dear Tonya,**
**Only if I get a cameo.**
**Big Bri**

Dear Brian,

Hopefully you can enlighten me on these subjects:
1) Why don't Antarctic Press comics ever go up in value?
2) Who is the creator of *Ranma ½*?
3) Are any of the *Ranma ½* TV series ever going to be released in the U.S.?
4) What is your favorite comic?

T.C. Turner
Odessa, TX

**CVMail Pick**

**From: D.Chisholm**

**Dear T.C.,**

**Enlighten you? T.C., me faithful droogie, I am the original 500-watt bulb–**
**1) The reason Antarctic Press books don't move in value is that although they have a dedicated fan base, they're just not highly sought after as collectibles.**
**2) The creator of *Ranma ½* is Rumiko Takahasi; she also created the space comedy *Urusei Yatsura*, a college soap opera called *Maison Ikkoku* (published as *Lum* in America) and *Rumic World* (serialized by Viz in *Animerica*).**
**3) Those episodes are most probably available on video tape from Viz Video, and there is also a *Ranma ½* video game from DTMC, Inc.**
**4) My favorite books, of all time, are the *Watchmen* 12-issue mini-series, from DC, by Alan Moore and Dave Gibbons and the recent *Daredevil: Man Without Fear* limited series by Frank Miller and John Romita, Jr. My favorite characters are Cap, Green Arrow, The Original X-Men and Daredevil.**
**Brian-San**

**C.V.Funnies** **by MOBRE**

HEY, COMIC BOOK NERD... MOOSE AND I WANT TO BEAT THE CRAP OUT OF YOU.
NOT TODAY, BRONK! I'VE FINALLY DECIDED TO REVEAL MY SUPER-STRENGTH!
HEY MOOSE! EAT ANY GOOD BOOKS LATELY?
HAHA!!
HEY SHEMP!! WAKE UP!!
YOU WERE HAVING THAT FAN-BOY WET DREAM AGAIN!
©MOBRE94

# C. V. Gallery

Ed Shea
Bristol, CT

# TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

| RANK | TITLE | ISSUE # |
|---|---|---|
| 1 | SPAWN | 22 |
| 2 | X-MEN | 34 |
| 3 | VIOLATOR | 1 |
| 4 | UNCANNY X-MEN | 314 |
| 5 | SUPERMAN/DOOMSDAY: HUNTER/PREY | 3 |
| 6 | WOLVERINE | 83 |
| 7 | WILDC.A.T.S. | 11 |
| 8 | BATMAN | 509 |
| 9 | ADV. OF CYCLOPS & PHOENIX | 3 |
| 10 | SUPERMAN: MAN OF STEEL | 35 |
| 11 | ACTION COMICS | 701 |
| 12 | X-FORCE | 36 |
| 13 | SUPERMAN | 91 |
| 14 | ADVENTURES OF SUPERMAN | 514 |
| 15 | X-MEN 2099 | 10 |
| 16 | CYBERFORCE | 5 |
| 17 | GEN[13] | 4 |
| 18 | X-FACTOR | 104 |
| 19 | DETECTIVE COMICS | 676 |
| 20 | PROPHET | 7 |
| 21 | AMAZING SPIDER-MAN | 391 |
| 22 | BEAVIS & BUTT-HEAD | 5 |
| 23 | STORMWATCH | 25 |
| 24 | BATMAN: SHADOW OF THE BAT | 29 |
| 25 | BATMAN: LEGENDS OF THE DARK KNIGHT | 62 |
| 26 | ROBIN | 8 |
| 27 | FORCE WORKS | 1 |
| 28 | CATWOMAN | 12 |
| 29 | MAXX | 9 |
| 30 | SUPERBOY | 6 |
| 31 | CABLE | 13 |
| 32 | STARWATCHERS | 1 |
| 33 | DEATHBLOW | 4 |
| 34 | SPIDER-MAN | 48 |
| 35 | WORLDS COLLIDE (Collectors Ed.) | 1 |
| 36 | DEATHBLOW | 5 |
| 37 | KINDRED | 3 |
| 38 | VENOM: THE MACE | 3 |
| 39 | STEEL | 6 |
| 40 | SPIDER-MAN 2099 | 21 |
| 41 | BRIGADE | 25 |
| 42 | GREEN LANTERN | 53 |
| 43 | CODENAME: STRYKE FORCE | 4 |
| 44 | TEAM YOUNGBLOOD | 9 |
| 45 | EXCALIBUR | 79 |
| 46 | FANTASTIC FOUR | 390 |
| 47 | BLOODSTRIKE | 25 |
| 48 | SANDMAN | 62 |
| 49 | SUPREME | 25 |
| 50 | INCREDIBLE HULK | 419 |
| 51 | SPIDER-MAN/X-FACTOR: SHADOWGAMES | 3 |
| 52 | DAREDEVIL | 330 |
| 53 | SIMPSONS COMICS | 4 |
| 54 | NEWMEN | 2 |
| 55 | GHOST RIDER 2099 | 3 |
| 56 | STAR WARS: DROIDS | 2 |
| 57 | SPECTACULAR SPIDER-MAN | 214 |
| 58 | WEB OF SPIDER-MAN | 114 |
| 59 | NINJAK | 7 |
| 60 | REN & STIMPY | 20 |
| 61 | BATMAN: LEGENDS O/T DARK KNIGHT ANN. | 4 |
| 62 | BLACK CAT | 1 |
| 63 | MARTHA WASHINGTON GOES TO WAR | 1 |
| 64 | AVENGERS | 376 |
| 65 | ALIENS/PREDATOR: DEADLIEST O/T SPECIES | 6 |
| 66 | LOBO | 7 |
| 67 | STAR SLAMMERS | 1 |
| 68 | SILVER SURFER | 94 |

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| RANK | TITLE | ISSUE # |
|---|---|---|
| 69 | CAPTAIN AMERICA | 429 |
| 70 | GHOST RIDER | 51 |
| 71 | GUARDIANS OF THE GALAXY (Coll. Ed) | 50 |
| 72 | REN & STIMPY SUMMER JOBS SPEC. (Coll. Ed) | 50 |
| 73 | X-O MANOWAR | 31 |
| 74 | X-MEN ADVENTURES SEASON II | 6 |
| 75 | PHANTOM FORCE | 2 |
| 76 | FREAK FORCE | 6 |
| 77 | WAR MACHINE | 4 |
| 78 | HARDWARE | 17 |
| 79 | ICON | 15 |
| 80 | BLOOD SYNDICATE | 16 |
| 81 | STEEL ANNUAL | 1 |
| 82 | TUROK: DINOSAUR HUNTER | 14 |
| 83 | IRON MAN | 306 |
| 84 | NEW WARRIORS | 49 |
| 85 | WARSTRIKE | 1 |
| 86 | BLADE: THE VAMPIRE HUNTER | 1 |
| 87 | GALACTIC GUARDIANS | 1 |
| 88 | SHADOWHAWK GALLERY | 1 |
| 89 | MAGNUS ROBOT FIGHTER | 39 |
| 90 | THOR | 476 |
| 91 | BLOODSHOT | 19 |
| 92 | LOBO ANNUAL | 2 |
| 93 | LOBO: A CONTRACT ON GAWD | 4 |
| 94 | DOOM 2099 | 19 |
| 95 | RUNE | 5 |
| 96 | ARMORINES | 3 |
| 97 | PUNISHER 2099 | 18 |
| 98 | 'BREED | 5 |
| 99 | RAI & THE FUTURE FORCE | 24 |
| 100 | PUNISHER | 92 |

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| 94 | THUNDERSTRIKE | 10 |
| 95 | PUNISHER | 92 |
| 96 | DREADSTAR | 2 |
| 97 | MARVEL MASTERPIECES Vol. 2 | 1 |
| 98 | LOBO: A CONTRACT ON GAWD | 4 |
| 99 | BLOODSHOT | 19 |
| 100 | MAGNUS ROBOT FIGHTER | 39 |

# C.V.MOVERS

***Retailers from across the United States and Abroad, report on the state of the comic book market .***

## NORTH EAST

### Pat Callanan
### Cave Comics
### Newtown, CT

**DC** For the most part, it has been a slow period for DC. Sales have declined across the board. Superman and Batman titles are still the strongest sellers but at half their former amounts. *Robin* and *Catwoman* are popular books, as is *Superboy*. The surprise seller was *Golden Age*. Great art, great story equals great sales. The popularity of the "Elsewhere" stories has carried over to the DC annuals. For the first time in recent memory annuals are selling out. On the downside, *New Titans, Team Titans, Scarlett,* and all the Justice League titles are stagnant. Vertigo sales are steady or slightly off except for *Doom Patrol*, which is too weird for it's own good.

**MARVEL** The only big book for Marvel has been *Marvels*, again great story, great art, great sales. The big surprise was that the price ($5.95) didn't scare people off. The X-titles remain strong with *X-Men* leading the way. *Captain America, Fantastic Four*, and the *Incredible Hulk* are gaining ground. On Marvel's downside *Guardians of the Galaxy, Silver Surfer, Ravage 2099, Daredevil*, all the Punisher titles and *Venom*. My personal plug of the month *Dr. Strange*, David Quinn has really made this book worth reading.

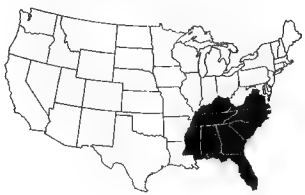
**OTHER PUBLISHERS** *Spawn* continues to be the big boy on the Image block. *Kindred* and *Gen'13* were immediate sell-outs. *Pitt*, when it decides to grace us with its presence, is still a popular book. *WildC.A.T.S.* and *Cyberforce* are beginning to climb back up to their former levels. On the downside *Savage Dragon, Shadowhawk, Stormwatch, Newmen, Supreme, Maxx*, and any Extreme Studios title. The hottest Image book right now seems to be *Prophet* #4 with the Steve "McFarlane on steroids" Platt cover. If Valiant sales dropped any faster we would hear the sonic boom. It's too bad, these are still worthwhile books. The big news here is the success of the Legends books. *Hellboy, Danger Unlimited*, and the continuing *Next Men* saga have done very well. *Sin City: A Dame to Kill For, X*, and *Grendel Tales* are still big sellers. *Aliens/Predator* is the most popular of the Aliens and/or Predator books, though sales have slipped some. The Ultraverse titles have leveled off to respectable amounts. *Prime* remains the favorite followed by *Mantra* and *Strangers*. *Star Trek: DS9* is the only other Malibu title that sells well.

**ADDITIONAL COMMENTS** If you haven't read *Bone* drop this book, run out and get it. *Starchild, Distant Soil, Spectre, Scarab, Windows, From Hell*, and *Books of Magic*. See you in the funny pages.

**Top Ten Comics**

1. X-men
2. Uncanny X-men
3. Spawn
4. Sandman
5. Amazing Spider-Man
6. Batman
7. Sin City
8. Superman
9. Detective
10. X-Force

## SOUTH EAST



### Don Bettis
### Haley's Comics
### Johnson City, TN

**DC** Lobo fans should like Judge Dredd. And, by the way, the main-man goes to the barber. *Batman/Punisher* should be interesting. Elseworlds annuals have been sellouts. *Catwoman* sales are steady. *Sandman* back-issues are in short supply here, with a big demand. It doesn't seem too long ago that we had the first few issues on the shelves and no one read them. Superman and crossovers titles are still doing well. *Batman* and *Sandman* run a close second. *Aquaman* gets his own series with Peter David behind the wheel.

**MARVEL** X-Men sales are soaring, with *Uncanny X-Men* and *X-Men*. The television series has boosted back issues and new sales to record levels. X-Men toys, video games and cards have disappeared from our shelves. 2099 titles continue to sell well with *X-Men 2099* coming in first. *Deadpool* gets another four issue series, and *Annex* (*Amazing Spider-Man* Annual #27) debuts in his own four issue miniseries. Other new releases are *Punisher meets Archie*, (You have heard right), *Spider-Man: Web of Doom, Venom: Nights of Vengeance*, and *Blaze*. Everyone is buying *Beavis & Butt-Head*.

**OTHER PUBLISHERS** *Vengeance of Vampirella, Spawn/Batman, Penthouse Comics* and Heavy Metal comics are sure sellouts. *Dark Shadows* back issues are in demand, as are all Gold Keys. We ordered very heavy on *Lady Death* #1-2 and have completely sold out. Malibu is selling "Ultra" bad with the exception of *Star Trek: Deep Space Nine, 'Breed, Rune* and *Prime*. *Power Rangers* comics anyone?? Dagger titles are picking up. *Starchild, Bone*, any Star Wars, *Alien/Predator*, and *Warriors of Plasm* are steady sellers.

**Top Ten Comics**

1. X-Men
2. Spawn
3. Uncanny X-Men
4. Wolverine
5. Superman titles
6. Batman titles
7. Lady Death
8. Sandman
9. Catwoman
10. Spider-Man titles

## NORTH CENTRAL

### Scott Hilgeneck
### Back to the Past Comics
### Livonia, MI

**DC** The entire DC universe is experiencing a calm resurgence in sales in anticipation of this summer's *Zero Hour*. *Valor* is a hot

book right now for speculators interested in the cornerstone of a possibly entirely new universal structure. Hot books for the older fans are *Sandman* and *Spectre*, and Superman titles sales are very brisk as readers jump on the Doomsday rematch. Batman titles are confusing readers and are languishing from being too dragged out. We're not sure if the Jean Paul vs. Bruce Wayne bout will bring a resurgence or be ignored. Milestone readership is steady, but remains at the bottom end of DC sales. How long will they hold out, and will the Superman crossover bring over any new readers?

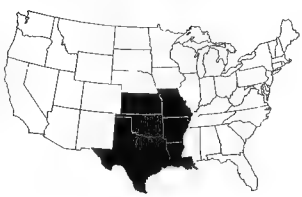
**MARVEL** What's HOT? All Spider-Man books! X-titles are melting the shelves (but how many more weddings can we stand)? *Iron Man* and *War Machine* are very healthy. *Beavis & Butt-Head* is hot as well (Though we wonder why?) *Ren & Stimpy* is slowing down. We think the novelty of these books is wearing off. Other than these hot books, the rest of the Marvel line is pretty sluggish. We're getting a lot of feedback on the hotline from fans who are disillusioned with Marvel's lackluster approach on all but the main titles. Fleer's performance in conjunction with Marvel has not made them any new friends.

**OTHER PUBLISHERS** Continuity? Defiant? Who? Need we say more? Ultraverse is still hot, save *Wrath*, which is unexplicably slow. Valiant has shed the fat and is now a very stable moderate printed line, except for *Ninjak* which remains hot. Image was down, but apparently not out! The newer titles have better continuity and storylines and fans are returning to the older titles. We can't keep *Gen*$^{13}$ in stock. Keep an eye here for their second wind! As always, *Spawn* remains up at, or near to the top.

### Top Ten Comics

1. X-Men
2. Spawn
3. Amazing Spider-Man
4. Uncanny X-Men
5. Spider-Man
6. Superman titles
7. Sandman
8. Mantra
9. Gen$^{13}$
10. Ninjak

## SOUTH CENTRAL



**Benjamin Biggs**
**Bigg Comics**

## Lafayette, LA

**DC** The Batman titles' "KnightfallKnightQuest/KnightsEnd" has gone on too long, customers are no longer keeping up with the crossover titles. Superman sales have fallen to pre-death levels, although *Superman/Doomsday* has drawn interest. *Green Lantern*, *Catwoman*, and *Robin* sales continue to rise. Vertigo titles remain steady sellers, with *American Freaks* and *Books of Magic* selling just under *Sandman* levels.

**MARVEL** As usual, except for the X-titles, sale remain flat. The exceptions are *Captain America*, *Dr. Strange* and *Incredible Hulk*. *Marvels* was a wonderful surprise; even people who don't read Marvel loved the story and art.

**OTHER PUBLISHERS** Image had a great idea with the Miller/McFarlane *Spawn/Batman*, but as usual scheduling problems lowered sales. *Gen*$^{13}$, *WildC.A.T.S.*, and *Newmen* are the only rays of light in an otherwise declining line. Oh! and thanks for the Platt *Prophet* cover, the limited distribution and no advanced announcement, meant very disappointed customers and left the other cover dying on the shelf. Malibu's Ultraverse sales have stagnated, although it's Bravura line is still strong, especially *'Breed*. *Bone* is now becoming a cult comic, with the word of mouth sales making back issue sales jump. Beyond this, the independents have their work cut out for them.

### Top Ten Comics

1. Uncanny X-Men
2. Amazing Spider-Man
3. X-Men
4. Wolverine
5. Fantastic Four
6. Adventures of Superman
7. Action Comics
8. Avengers
9. X-Factor
10. Batman

## NORTH WEST

**Meredith Woodwell**
**Zanadu Comics**
**Seattle, WA**

**DC** Superman and Batman titles sales are increasing slightly, perhaps in anticipation of *Action Comics* #700 and "KnightsEnd"? *Superboy*, *Supergirl*, *Steel*, *Batman: Legends of the Dark Knight*, *Batman: Shadow of the Bat*, *Robin*, and *Catwoman* sell on par with their respective lines. Interest remains high on *Green Lantern* even after Hal's turned rogue. Sales on *Anima*, *Damage*, and *Gunfire* are weak. The Elseworlds annuals are great! In Vertigo, *Sandman* and *Hellblazer* remain on top. The Morrison/Millar *Swamp Thing* is impossible to keep in stock, and *Books of Magic* is off to a terrific start. Other DC books sales remain slightly low, but steady (which may be impressive enough these days).

**MARVEL** X-titles and *Marvels* -- no explanation necessary. The *X-Force/New Warriors* crossover sold very well. *Adventures of Cyclops & Phoenix* sales are slightly low, but steady. Interest in *Daredevil* remains high, and more people latch on to *Captain America* every day. *Beavis & Butt-Head* #1 sold out, but #2 and #3 are slugs. *Incredible Hulk* is fantastic; any one not reading this title is missing something great. Animation-cel Spider-Man titles keep selling out (even on newsstand copies). *Shroud*, *Spider-Man: Mutant Agenda*, *War Machine* and *Starblast* are duds.

**OTHER PUBLISHERS** Bravura is a great hit; Ultraverse is in a slump. (*Bone*!) Dark Horse has *Sin City* and *Hellboy* (both great reads), but *Comics Greatest World*, *The Mark* and *Atlas* are going nowhere. (*Bone*!) *Gen*$^{13}$ caught everyone by surprise, otherwise Image remains normal -- *Spawn*, *WildC.A.T.S.* and *Pitt* on top, the Extreme Studios and (unfortunately) Erik Larsen's books at the bottom. Not even the "Extreme Prejudice" storyline has helped Liefeld's sales much. (*Bone*!) Both Valiant and Defiant sales are very low but holding steady (finally). Valiant seems to have lost direction, but Defiant has titles, particularly *Good Guys* and *Charlemagne*, that should be checked out. Did I mention that *Bone* is utterly fantastic.

### Top Ten comics

1. Batman/Spawn crossovers
2. X-Men
3. Uncanny X-Men
4. Sin City
5. Spawn
6. Green Lantern
7. Gen$^{13}$
8. WildC.A.T.S.
9. Sandman
10. Bone

## CANADA

**Jim Bain**
**Wilkie's**
**Wonderful World**

## New Brunswick, Canada

**DC** This company, driven by Superman and Batman titles, is still our best seller. *Superboy* and *Steel* have settled down to about 60% of Superman sales. *Robin* continues to do well, but *Catwoman* is dropping off right now. The Vertigo have cut themselves a market and sell at a moderate rate. Milestone is becoming a "Milestone" for us as sales drop rapidly. The two Titan books, *Black Orchid*, and *Doom Patrol* are now a deathwatch.

**MARVEL** There has been no change in this company's position in our store for some time. Each month, sales drop just a bit more; the X-titles less than others. New books, such as *Nightwatch*, *Shroud*, and *War Machine*, are bought only by hardcore fans. Recent issues of *Wolverine* are the only exceptions to this. Hint to Marvel: Hire artists who can draw, writers who can write and editors who can edit.

**OTHER PUBLISHERS** Sales of Defiant fell down the tubes after *Warriors of Plasm* #4 and *Dark Dominion* #1. *Warriors of Plasm* started with healthy sales but quickly lost almost all readers. Image is a mixed bag with *Spawn* and *WildC.A.T.S.* very high, non Jim Lee books are on a plateau, *Savage Dragon* and *Shadowhawk* are falling fast, and everything else is very slow. Dark Horse is strong and steady, with the "Legend" books very well received. Valiant is sinking into the sunset. Malibu is steady with the Ultraverse not losing anything, but not gaining that much either. Viz's *Ranma 1/2*, *Street Fighter II*, and *Mobile Suit Gundam* are selling very well.

**ADDITIONAL COMMENTS** Get the price down!!! *Legends of the World's Finest*, *X-Men Unlimited*, *Spider-Man Unlimited*, fancy covered issues, X-Men and Spider-Man cards, etc. are all hurt by high cover prices. Fans feel guilty by buying *Batman/Spawn*, *Superman/Doomsday* and *Sin City*. Most of our customers wish that everything was printed on newsprint, in the cheapest manner possible. In the post-investor market, the content of the book is more important to the reader than the appearance. All the books named above would have sold much, much better if their price had reflected 1990's reality.

### Top Ten Comics

1. Spawn
2. X-Men
3. Spawn/Batman
4. Action Comics
5. Superman
6. Superman: Man of Steel
7. WildC.A.T.S.
8. Sandman
9. Avengers
10. Incredible Hulk

## INTERNATIONAL

## Jean Wacquet Dagereuses Visions Lille, France

**DC** DC knows a great success when they see it, with *Batman/Spawn*, *Lobo*, *Power of Shazam*, *Green Lantern*, the Batman titles and Superman titles. Some Vertigo titles are our best sellers, but all the other titles of this line are not very successful.

**MARVEL** All the Marvel comics seem to sell better than last year. People seem to have renewed interest in *Daredevil*, *Spider-Man*, *New Warriors*, *Fantastic Four*, and *Avengers*. The *Marvels* limited series was a total sell out. The X-titles continue to dominate the market but new series like *Ghost Rider 2099*, *Conan the Adventurer*, *War Machine*, and *Nova* could be the next top sellers in our country.

**OTHER PUBLISHERS** The top sellers over here are from either Bravura or Legends. People go crazy when they discover a new issue of *Sin City*, *Next Men*, *'Breed*, or *Hellboy* on the shelves. Except for *Solar* #0, and the Quesada's *Ninjak* #1 thru #3, Valiant books are not selling as well as they did. Same thing for the Ultraverse line except for *Rune* and *Prime*. Image/Extreme has slowed down, but *Spawn*, *Cyber Force*, *WildC.A.T.S.*, and *Pitt* are still big champions and powerful competitors of DC and Marvel. *Spawn/Batman* has sold out already, soon after reaching the shelves. Hundreds of copies sold out in three days.

### Top Ten Comics

1. Spawn
2. WildC.A.T.S.
3. X-Men
4. Uncanny X-Men
5. Sin City
6. Daredevil
7. Cyber Force
8. Marvels
9. Pitt
10. Hellboy

## ATTENTION

*CVM* is looking for new regional reporters in North Central, South Central, North Western, South Western and International areas. Interested shop owners please contact:

Louis Porter, Jr.
c/o Regional Reports
15 Danbury Rd.
Ridgefield, CT 06877

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- Jim Bain-Wilkie's Wonderful World of Comics & Games, Moncton, New Brunswick
- Gary Gummeson-Comix Plus, Thunder Bay, Ontario

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- Ross McKay-Comics Etc., Brisbane, Queensland
- Barry Mellowship-Tall Tales and True, Buddina, Queensland

**FRANCE**
- Jean Wacquet, Dangereuses Visions, Lille, France

**GERMANY**
- Peter Leir-Empire Comics,Cologne

**HONG KONG**
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# ARTIST AND WRITERS ABBREVIATIONS

**Abel, Jack** ..... **JA**
Abell, Dusty ..... DAb
Abnett, Dan ..... DAn
Abrams, Paul ..... PIA
Adams, Art ..... AAd
Adams, Nea ..... NA
Addeo, Stephen ..... StA
Adkins, Dan ..... DA
Adrard, Charlie ..... CAd
Albano, John ..... JAc
Albrecht, Jeff ..... JAl
Alcala, Alfredo ..... AA
Alcazar, Vincent ..... VAz
Alexander, Chris ..... CAx
Alibastar, Jo ..... JoA
Allred, Michael ..... MA
Alstaetter, Karl ..... KIA
Amendola, Sal ..... Sal
Amaro, Gary ..... GyA
Ammerman, David ..... DvA
Anderson, **Bill** ..... BAn
Anderson, Brent ..... BA
Anderson, Murphy ..... MA
Andreola, Alfred ..... AlA
Andru, Ross ..... RA
Aparo, Jim ..... JAp
Athorp, Brian ..... BAp
Aragones, Sergio ..... SA
Ashe, Edd ..... EA
Austin, Terry ..... TA
Avison, Al ..... AAv
Ayers, Dick ..... DAy
**Bachalo, Chris** ... **CBa**
Badger, Mark ..... MBg
Bagley, Mark ..... MBa
Bailey, Jim ..... JBa
Bailey, Bernard ..... BBa
Bair, Michael ..... MIB
Baker, Kyle ..... KB
Baker, Matt ..... MB
Balent, Jim ..... JBa
Banks, Carl ..... CB
Baron, Mike ..... MBn
Barr, Mike ..... MrB
Barreiro, Mike ..... MkB
Barreto, Ed ..... EB
Barras, John ..... DBs
Barry, Dan ..... DBa
Batista, Chris ..... CsB
Batt, Heidi, D. ..... DB
Beauvais, Danis ..... DB
Beeston, John ..... JBe
Belardinelli, M. ... MBe
Bell, Bob Boze ..... BBB
Bell, George ..... GBl
Bell, Julie ..... JuB
Benefiel, Scott ..... ScB
Bennett, Richard ..... RiB
Benson, Scott ..... StB
Berger, Charles ... ChB
Bernstein, Robert .. RbB
Biggs, Geoffrey .... GB
Binder, Jack ..... JaB
Bingham, Jerry .... JBi
Birch, JJ ..... JJB
Biro, Charles ..... CBl
Bisley, Simon ..... SBs
Bissette, Stephen .. SBi
Blaisdell, Tex ..... TeB
Blasco, Jesus ..... JBl
Blevins, Brad ..... BBl
Blum, Alex ..... AB
Bode, Vaughn ..... VB
Bogdanove Jon ..... JBg
Bolland, Brian ..... BB
Bolle, Frank ..... FBe
Boller, David ..... DoB
Bolton, John ..... JBo
Bond, Philip ..... PBd
Booth, Brett ..... BBh
Boring, Wayne ..... WB
Bossart, William .. WmB
Boxell, Tim ..... TB
Bradstreat, Tim .... **TBd**
Braithwaite, Doug .. DBw
Brasfield, Craig .... CrB
Braun, Russell .... RsB
Breeding, Brett .... BBr
Brereton, Daniel .... DlB
Brewster, Ann .... ABr
Breyfogle, Norm .... NBy
Bridwell E.Nelson .. ENB
Briefer, Dick ..... DBr
Bright Mark ..... MBr
Brigman, June ..... JBr
Broderick, Pat ..... PB
Brodsky, Allyn .... AyB
Broom, John ..... JBm
Broome, Matt ..... MtB
Brothers, Hernandez HB
Brown, Bob ..... BbB
Browne, Dick ..... DkB
Brunner, Frank .... FB
Bryant, Rick ..... RkB
Buckingham, Mark .. MBu
Buckler, Rich ..... RB
Budget, Greg ..... GBu
Bugro, Carl ..... CBu
Bulanadi, Danny ..... DBl
Burgard, Tim ..... TmB
Burke, Fred ..... FBk
Burns, John ..... JBn
Burns, Robert ..... RBu
Burroughs, W. ..... WBu
Buscema, John .... JB
Buscema, Sal ..... SB
Busiek, Kurt ..... KBk
Butler, Jeff ..... JBt
Butler, Steve ..... SBt
Byrne, John ..... JBy
**Calafiore, Jim** ... **JCf**
Caldes, Charles .... CCa
Callahan, Jim ..... JlC
Calnan, John ..... JCa
Cameron, Lou ..... LC
Campenella, Robert RbC
Campbell, Stan .... StC
Capullo, Greg ..... GCa
Cardy, Nick ..... NC
Carpenter, Brent D BDC
Carrasco, Dario .... DoC
Carter Joe ..... JCt
Case, Richard .... RCa
Castaneda, Dan .... DaC
Chadwick, Paul .... PC
Chan, Ernie ..... ECh
Chang, Bernard .... BCh
Charest, Travis .... TC
Chase, Bobbie .... BCe
Chaykin, Howard .. HC
Check, Sid ..... SC
Chen, Mike ..... MCh
Chen, Sean ..... SCh
Chestney, Lillian .. LCh
Chiarello, Mark .... MCo
Chichester, D.G. .. DGC
Chiodo, Joe ..... JCh
Christopher, Tom ... TmC
Choi, Brandon .... BCi
Chua, Ernie ..... Chu
Churchhill, Ian .... IaC
Cirocco, Frank .... FC
Citron, Sam ..... SmC
Claremont, Chris .. CCl
Clark, Mike ..... MCl
Clark, Scott ..... ScC
Cockrum, Dave .... DC
Colan, Gene ..... GC
Colby, Simon ..... SCy
Cole, Jack ..... JCo
Cole, Leonard B. .. LbC
Colletta, Vince .... ViC
Collins, Mike ..... MC
Collins, Nancy .... NyC
Colon, Ernie ..... EC
Conway, Gerry .... GyC
Cooper, Dave .... DvC
Cooper, John .... JCp
Corben, Richard .... RCo
Costanza, Peter .... PrC
Cowan, Denys .... DCw
Cox, Jeromy ..... JCx
Craig, Johnny .... JCr
Crandall, Reed .... RC
Chriscross ..... Ccs
Crumb, Robert .... RCr
Cruz, E.R. ..... ERC
Cruz, Jerry ..... JCz
Culdera, Chuck .... CCu
Cullins, Paris .... PCu
Currie, Andrew .... ACs
**Daniel, Tony** .... **TnD**
Danner, Paul ..... DBw
Darrow, Geof ..... GfD
David, Peter ..... PDd
Davis, Alan ..... AD
Davis, Jack ..... JDa
Davis, Guy ..... GyD
Day, Dan ..... Day
Day, Gene ..... GD
DeFalco, Tom .... TDF
Deitch, Kim ..... KDe
Delano, Jamie .... JaD
DeLaRosa, Sam .... SDR
Delgado, Richard .. DRd
DeMatteis, J.M. .. JMD
DeMulder, Kim .... KDM
DeZuniga, M. ..... MDb
DeZuniga, Tony .... TD
Diaz. Paco ..... PaD
Dillin, Dick ..... DD
Dillon, Glyn ..... GlD
Dillon, Steve ..... SDi
Dirko, Steve ..... SD
Dixon, Chuck ..... CDi
Dixon, John ..... JDx
Dobbyn, Nigel ..... ND
Dodson, Terry .... TyD
Doherty, Peter .... PD
Dominguez, Luis .. LDz
Doran, Colleen .... CDz
Dorey, Mike ..... MDo
Dorman, Dave .... DvD
Drake, Stan ..... SDr
Dresser, Larry .... LDr
Drucker, Mort ..... MD
DuBerkr, Randy .. RDB
Duffy, Jo ..... JDy
Dumm, Gary ..... GDu
Duursema, Jan .... JD
Dwyer, Kieron .... KD
**Eaton, Scott** .... **SEa**
Edlund, Ben ..... BEd
Eisner, Will ..... WE
Elder, Joe ..... BE
Elias, Lee ..... LE
Elliot, D. ..... DE
Ellison, Harlan .... HaE
Emberlin, Randy .. RyE
Engelhart, Steve .. SEt
Ennis, Garth ..... GEn
Espinoza, Steve .... StEp
Erskine, Gary ..... GEr
Erwin, Steve ..... StE
Esposito, Mike .... ME
Estrada, Ric ..... RE
Evans, George .... GE
Everett, Bill ..... BEv
Ewing, Brett ..... BEw
Ezquerra, Carlos .. CE
**Fabry, Glenn** .... **GF**
Fago, Al ..... AFa
Farmer, Mark .... MFm
Fegredo, Duncan .... DFg
Feldstein, Al ..... AF
Fine, Lou ..... LF
Fingeroth, Danny .. DFr
Finnocchiaro, Sal .. SF
Fleisher, Michael .. MFl
Flemming, Homer .... HFl
Foreman, Dick ..... DiF
Forte, John ..... JF
Forton, Gerald .... GFo
Fosco, Frank ..... FFo
Fox, Gardner .... GaF
Fox, Gill ..... GFx
Fox, Matt ..... MF
Franchesco ..... Fso
Frank, Gary ..... GFr
Frazetta, Frank .... FF
Freeman, John .... JFr
Freeman, Simon .. SFr
Frenz, Ron ..... RF
Friedrich, Mike .... MkF
Frolechlich, A. .... AgF
Fujitani(Fuje). Bob . BF
Furman, Simon .... SFu
**Gaiman, Neil** .... **NGa**
Galan, Manny .... MaG
Gallant, Shannon .. ShG
Gammill, Kerry .... KGa
Garcia, Dave .... DaG
Garney, Ron ..... RG
Garzon, Carlos .... CG
Gascoine, Phil .... PGa
Gaughan, Jack .... JGa
Gecko, Gabe ..... GG
Geggan ..... Ggn
Gerber, Steve .... SvG
Giacoia, Frank .... FG
Giammo, Frank .... JGi
Gibbons, Dave .... DGb
Gibson Ian ..... IG
Giella, Joe ..... JoG
Giffen Keith ..... KG
Giordano Dick .... DG
Glanzman, Sam .... SG
Gonzalez, Jorge .... JGz
Goodman, Till .... TGo
Goodwin, Archie .. AGw
Golden, Michael .. MGo
Gordon, Al ..... AG
Gottfredson, Floyd . FG
Gould, Chester .... ChG
Grant, Alan ..... AlG
Grant, Steve ..... StG
Grau, Peter ..... PGr
Green, Dan ..... DGr
Greene, Sid ..... SGe
Grell, Mike ..... MGr
Griffith, Bill ..... BG
Griffiths, Martin .. MGs
Grindberg, Tom .... TGb
Gross, Peter ..... PrG
Grossman, R. ..... RGs
Gruenwald, Mark .. MGu
Grummett, Tom ..... TG
Guardineer, Frank .. FG
Guay, Rebecca ..... RGu
Guice, Jackson .... JG
Guichet, Yvel ..... YG
Gulacy, Paul ..... PG
Gustovich, Mike .... MG
**Ha, Gene** ..... **GeH**
Hall, Bob ..... BH
Halsted, Ted ..... TeH
Hama, Larry ..... LHa
Hamilton, Tim .... TH
Hamner, Cully ... CHm
Hampton, Bo ..... BHa
Hampton, Scott ... SHp
Hannigan, Ed ..... EH
Hanna, Scott .... SHa
Harras, Bob ..... BHs
Harris, Tim ..... THa
Harris, Tony ..... TyH
Harrison, Lou .... LuH
Harrison, Simon .. SHn
Hart, Ernest .... EtH
Hathaway, Kurrency . KtH
Haynes, Hugh .... HH
Hazlewood, Douglas DHz
Heath, Russ ..... RH
Hebbard, Robert .. RtH
Heck, Don ..... DH
Henry, Flint ..... FH
Herman, Jack .... JH
Hempel, Mark .... MaH
Herrera, Ben ..... BHr
Hester, Phil ..... PhH
Hewlett, Jamie .... JHw
Hibbard, E.E. .... EHi
Hicklenton, John .. JHk
Higgins, Graham .. GHi
Higgins, John .... JHi
Hitch, Bryan .... BHi
Hobbs, Bill ..... BlH
Hoberg, Rick .... RHo
Hoffer, Mike ..... MkH
Hogarth, Burne .... BHg
Hopgood, Kevin .... KHd
Hoover, Dave .... DHv
Horie, Richard .... RHe
Howell, Rich ..... RHo
Hughes, Adam .... AH
Hudnall, James .... JHl
Hund, Dave ..... DeH
Hunt, Chad ..... CH
**Immonen, Stuart** .. **SI**
Infantino, Carmine .. CI
Ingles, Graham .... GrI
Iorio, Medio ..... MI
Isherwood, Geoff .. GI
Ivie, Larry ..... LI
Ivy, Chris ..... CIv
Jackson, Julius .... JJn
Janke, Dennis .... DJa
Janson, Klaus ..... KJ
Javinen, Kirk ..... KJa
Jenney, Robert .... RJ
Jensen, Dennis .... DJ
Jimmon, Phil ..... PJ
Johnson, Dave .... DvJ
Johnson, Jeff ..... JJ
Johnson, Paul .... PuJ
Johnson, Todd .... TJn
Jones, Casey ..... CJ
Jones, Gerard .... GJ
Jones, Jeff ..... JeJ
Jones, Kelley .... KJo
Jones, Malcolm .... MJ
Jones, R.A ..... RAJ
Jurgens, Dan .... DJu
Jusko, Joe ..... JJu
**Kaluta, Mike** .... **MK**
Kamen, Jack ..... JKa
Kaminski, Len .... LKa
Kane & Romita ... K&R
Kane, Bob ..... Bka
Kane, Gil ..... GK
Kanigher, Bob .... BbK
Karounos, Pans T. PaK
Katz, Jack ..... JKz
Kavanagh, Terry .. TKa
Kelly, Walt ..... WK
Kennedy, Cam .... CK
Keown, Dale ..... DK
Kerschl, Karl ..... KIK
Kesel, Babara .... BKs
Kesel, Karl ..... KK
Kieth, Sam ..... SK
King, Hannibal ... HbK
Kinsler, Everett R. .. EK
Kirby, Jack ..... JK
Kisniro, Yukito .... YuK
Kitson, Barry .... BKi
Kobasic, Kevin .... KoK
Kollins, Scott .... ScK
Krenkel, Roy .... RKu
Krigstein, Bernie .... BK
Kubert, Adam .... AKu
Kubert, Andy .... NKu
Kubert, Joe ..... JKu
Kupperberg, Paul .. PuK
Kurtzman, Harvey .. HK
Kwitney, Alisa .... AaK
**Lago, Ray** ..... **RyL**
Lanning, Andy .... ALa
Lansdale, Joe .... JLd
Lapham, Dave .... DL
Larkin,Bob ..... BLr
LaRocque, Greg .. GrL
Larroca, Salvador . SvL
Larsen, Erik ..... EL
Lashley, Ken .... KeL
Lavery, Jim ..... JLv
Lawlis, Dan ..... DLw
Lawrence, Terral .. TLw
Lawson, Jim ..... JmL
Layton, Bob ..... BL
Leach, Garry ..... GL
Leach, Rick ..... RkL
Lee, Jae ..... JaL
Lee, Jim ..... JLe
Lee, Stan ..... StL
Leeke, Mike ..... MLe
Leialoha, Steve .... SL
Leon, John Paul .. JPL
Leonardi, Rick .... RL
Levins, Rik ..... RLe
Lieber, Larry .... LLi
Liefeld, Rob ..... RLd
Lightle, Steve .... SLi
Lim, Ron ..... RLm
Livingstone, R. .. RLv
Lloyd, David ..... DvL
Lobdell, Scott .... SLo
Locke, Vince ..... VcL
Lopez, Alex ..... ALz
Lopresti, Aaron .... AaL
Louapre, Dave .... DLp
Lowe, John ..... Low
Lubbers, Bob .... BLb
Luzniak, Greg .... GLz
Lyle, Tom ..... TL
**Macchio, Ralph** .. **RMc**
Mackie, Howard .. HMe
Madureira, Joe .... JMd
Maggin, Elliot S. .. ESM
Maguire, Kevin .... KM
Magyar, Rick ..... RM
Mahlstedt, Larry .. LMa
Mahnke, Doug .... DoM
Mandrake, Tom .... TMd
Maneely, Joe ..... JMn
Manley, Mike ..... MM
Mann, Roland .... Man
Manning, Russ .... RsM
Marais, Raymond .. RdM
Maroto, Esteban .... EM
Marrinan, Chris .... ChM
Martin, Gary ..... GyM
Martin, Joe ..... JMt
Martinez, Henry .. HMz
Marz, Ron ..... RMz
Marzan, Jose ..... JMz
Mason, Tom ..... TMs
Matsuda, Jeff .... JMs
Mayer, Sheldon .... SnM
Mayerik, Val ..... VMk
Mazzucchelli, David DM
McCarthy, Brendon BMy
McCorkindale, Bruce ..... BMC
McDaniel, Scott .. SMc
McDaniel, Walter WMc
McDonnell, Luke .. LMc
McFarlane, Todd .. TM
McGregor, Don .. DMG
McKean, Dave .... DMc

# ARTIST AND WRITERS ABBREVIATIONS

McKenna, Mike ... MkK
McKeever, Ted ... TMK
McKone, Mike ... MMK
McLaughlin, Frank FMc
McLeod, Bob ... BMc
McMahon, M ... MMc
McManus, Shawn SwM
McWilliams, Al ... AMc
Medina, Angel ... AMe
Medley, Linda ... LiM
Mercadoocasio, H . HMo
Meskin, Mort ... MMe
Messner-Loebs, Bill BML
Micheline, David . DvM
Miehm, Grant ... GtM
Mighten, Duke ... DMn
Mignola, Michael MMi
Miki, Danny ... DaM
Milgrom, Al ... AM
Miller, Frank ... FM
Miller, Steve ... SM
Milligan, Peter ... PtM
Minor, Jason ... JnM
Mitchel, Barry ... BM
Moebius ... Moe
Moench, Doug ... DgM
Moeller, Chris ... CsM
Montano, Steve ... SeM
Mooney, Jim ... JM
Moore, Alan ... AMo
Moore, Jeff ... JMr
Moore, Jerome ... JeM
Moore, John Francis JFM
Morales, Rags ... RgM
Morgan, Tom ... TMo
Moretti, Mark ... MMo
Morisi, Pete ... PMo
Morosco, Vincent VMo
Morrison, Grant .. GMo
Morrow, Gray ... GM
Mortimer, Win ... WMo
Murray, Brian ... BrM
Musial, Joe ... JoM
Muth, Jon J. ... JMu
Mychaels, Marat . MMy
**Naifeh, Ted ... TNa**
Neary, Paul ... PNe
Nebres, Rudy ... RN
Nelson ... Nel
Netzer, Mike ... MN
Newton, Don ... DN
Nguyen, Hoang ... HNg
Nichols, Art ... ANi
Nicieza, Fabian ... FaN
Nino, Alex ... AN
Nocenti, Ann ... ANo
Nocon, Cedric ... CNn
Nodell, Martin ... MnN
Nolan, Graham ... GN
Norem, Earl ... EN
Nostrand, Howard . HN
Novick, Irv ... IN
Nowlan, Kevin ... KN
**Obrich, Dave ... DO**
Olliffe, Patrick ... PO
O'Neil, Denny ... DON
O'Neill, Kevin ... KON
Ordway, Jerry ... JOy
Orlando, Joe ... JO
Ortiz, Jose ... JOt
Oskner, Bob ... BO
Ostrander, John . JOs
**Pacella, Mark ... MPa**
Palais, Rudy ... RP
Palmer, Tom ... TP
Palmotti, Jimmy ... JP
Pamal, Gene ... GPi
Panalign, Noly ... NPi
Panosian, Dan ... DPs
Parkhouse, Annie . APh
Parkhouse, Steve . SvP
Parobeck, Mike ... MeP
Pascoe, James ... JmP
Patterson, Bruce .. BrP
Pearson, Jason ... JPn
Pelletier, Paul ... PaP
Pence, Eric ... ErP
Pennington, Mark . MPn
Pensa, Shea Anton SAP
Perez, George ... GP
Perham, James ... JPh
Perlin, Don ... DP
Perryman, Edmund . EP
Peterson, Brandon . BPe
Phillips, Joe ... JoP
Phillips, Sean ... SeP
Pini, Wendy ... WP
Platt, Stephen ... SPa
Pleece, Warren .. WaP
Ploog, Mike ... MP
Pollack, Rachel ... RaP
Pollard, Keith ... KP
Pollina, Adam ... AdP
Porch, David ... DPo
Portacio, Whilce . WPo
Post, Howard ... HwP
Potts, Carl ... CP
Powell, Bob ... BP
Power, Dermot ... DPw
Pratt, George ... GgP
Prosser, Jerry ... JeP
Pugh, Steve ... StP
**Quesada, Joe ... JQ**
Quinones, Peter ... PQ
Quinn, David ... DQ
**Raboy, Mac ... MRa**
Ramos, Humberto . HuR
Ramos, Rodney ... RyR
Randall, Ron ... RoR
Raney, Tom ... TR
Rankin, Rich ... RRa
Raprnund, Norm ... NRd
Raymond, Alex ... AR
Redondo, Nestor ... NR
Reed, David ... DvR
Reinhold, Bill ... BR
Richards, Ted ... TR
Richardson, Mike . MRi
Rico, Don ... DRi
Ridgeway, John ... JRy
Rieber, John Ney . JNR
Riley, John ... JnR
Ripley ... Rip
Robinson,James . JeR
Robbins, Frank ... FR
Robbins, Trina ... TrR
Robertson,Darrick DaR
Rodier, Denis ... DRo
Rogers, Marshall .. MR
Romita, John ... JR
Romita, John Jr. ... JR2
Rosenberger,J ... JRo
Ross, Alex ... AxR
Ross, David ... DvR
Roth, Werner ... WR
Royle, Jim ... JRl
Royle, John ... JRe
Rubi, Melvin ... MvR
Rubinstein, Joe ... JRu
Rude, Steve ... SR
Ruffner, Sean ... SRf
Russell, P. Craig .. CR
Ryan, Matt ... MRy
Ryan, Paul ... PR
Ryder, Tom ... TmR
**St.Pierre, Joe ... JSP**
Sakai, Stan ... SS
Salmons, Tony ... TSa
Saltares, Javier ... JS
Sanders, Jim III ... JS3
Sasso, Mark ... MSo
Saviuk, Alex ... AS
Schaffenberger, Kurt KS
Schane, Tristan .. TnS
Schiller, Fred ... FdS
Schmitz, Mark ... MaS
Scott, Jeffery ... JSc
Scott, Trevor ... TvS
Sears, Bart ... BS
Sekowsky, Mike ... MSy
Semeiks, Val ... VS
Senior, Geoff ... GSr
Serpe, Jerry ... JyS
Severin, John ... JSe
Shanower, Eric ... EiS
Shamray, Gerry ... GSh
Sharp, Liam ... LSh
Sherman, Jim ... JSh
Shoemaker, Terry . TSr
Shooter, Jim ... JS
Shuster, Joe ... JoS
Siegel & Shuster . S&S
Sienkiewicz, Bill .. BSz
Silvestri, Eric ... EcS
Silvestri, Mark ... MS
Sim, Dave ... DS
Simon & Kirby ... S&K
Simon, Joe ... JSm
Simonson, Louise . LSi
Simonson, Walt .. WS
Simpson, Howard . HSn
Simpson, Will ... WSm
Sinnott, Joe ... JSi
Smith, Barry W. ... BWS
Smith, Cam ... CaS
Smith, John ... JnS
Smith, Malcolm ... MSt
Smith, Paul ... PS
Smith, Robin ... RSm
Smith, Ron ... RS
Snejbjerg, Peter .. PSj
Spark ... Spk
Sparling, Jack ... JkS
Spiegle, Dan ... DSp
Spiegelman, Art .. ASp
Spinks, Frank ... FrS
Springer, Frank ... FS
Starlin, Jim ... JSn
Starr, Leonard ... LSt
Staton, Joe ... JSon
Steacy, Ken ... KSy
Steffan, Dan ... DnS
Stelfreeze, Brian .. BSf
Steranko, Jim ... JSo
Stephenson, Eric . ErS
Stern, Roger ... RSt
Stevens, Dave ... DSt
Stiles, Steve ... SvS
Story, Karl ... KlS
Stout, William ... WiS
Stradley, Randy .. RSd
Strazewski, Len .. LeS
Stroman, Larry ... LSn
Sullivan, Lee ... LS
Sutton, Tom ... TS
Swan, Curt ... CS
Sweetman, Dan ... DSw
**Taggart, Tom .... TTg**
Takezaki, Tony ... ToT
Talbot, Bryan ... BT
Tallarico, Tony ... TyT
Tanghal, Romeo ... RT
Tappin, Steve ... SeT
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Taylor, R.G. ... RGT
Templeton, Ty ... TTn
Tenney, Mark ... MaT
Texeira, Mark ... MT
Thibert, Art ... ATi
Thomas, Dann ... DTs
Thomas, Roy ... RTs
Thomason, Derek . DeT
Thompson, Jill ... JT
Thorne, Frank ... FT
Tinker, Ron ... RnT
Torres, Angelo ... AT
Toth, Alex ... ATh
Totleben, John ... JTo
Trimpe, Herb ... HT
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**Ulm, Chris ... CU**
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Vallejo, Bons ... BV
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Welch, Larry ... LyW
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Weringo, Mike .. MeW
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Williams, Kent ... KW
Williams, Scott ... SW
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Wyman, M.C. ... MCW
**Yaep, Chap ... CYp**
Yeates, Tom ... TY
Yeowell, Steve ... SY
**Zachary, Dean ... DZ**
Zaffino, Jorge ... JZ
Zeck, Mike ... MZ
Zick, Bruce ... BZ
Zulli, Michael ... MZi
Zyskowski, Joseph JZy
Zyskowski, Steven . SZ

## GENERAL ABBREVIATIONS FOR COMIC AND CARD LISTINGS

Adaptation ... Adapt.
Anniversary ... Anniv.
Annual ... Ann.#
Appearance of ... A:
Artist ... (a)
Art & Plot ... (a&pl)
Art & Script ... (a&s)
Back-Up Story ... BU:
Beginning of ... B:
Birth ... b:
Cameo by ... C:
Cover ... (c)
Cover and Script ... (c&s)
Crossover with ... x-over
Death/Destruction of ... D:
Edition ... Ed.
Ending of ... E:
Features ... F:
Giant Size ... G-Size
Golden Age ... G.A.
Graphic Album ... GAm
Graphic Novel ... GNv
Hardcover ... HC
Identity Revealed ... IR
Inks by ... (i)
Introduction of ... I:
Joins of ... J:
King Size ... K-Size
Leaving of ... L:
New Costume ... N:
New Listing ... ★
No Issue Number ... N#
Not Yet Released ... NYR
Origin of ... O:
Painted Cover ... P(c)
Part ... pt.
Pencils by ... (p)
Photographic cover ... Ph(c)
Plotter ... (pl)
Prestige Format ... PF
Preview ... Prev.
Reprinted Issue ... rep.
Retold ... rtd.
Return/Revival of ... R:
Silver Age ... S.A.
Scripted/Written By ... (s)
Script & inks ... (s&i)
Softcover ... SC
Special ... Spec.
Team Up ... T.U.
Trade Paperback ... TPB
Value Has Decreased ... –
Value Has Risen ... +
Versus ... V:
Wedding of ... W:
With ... w/
Without ... w/o

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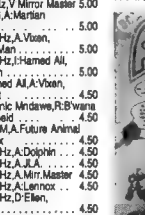


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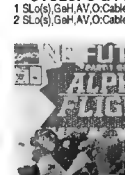


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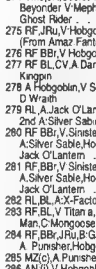


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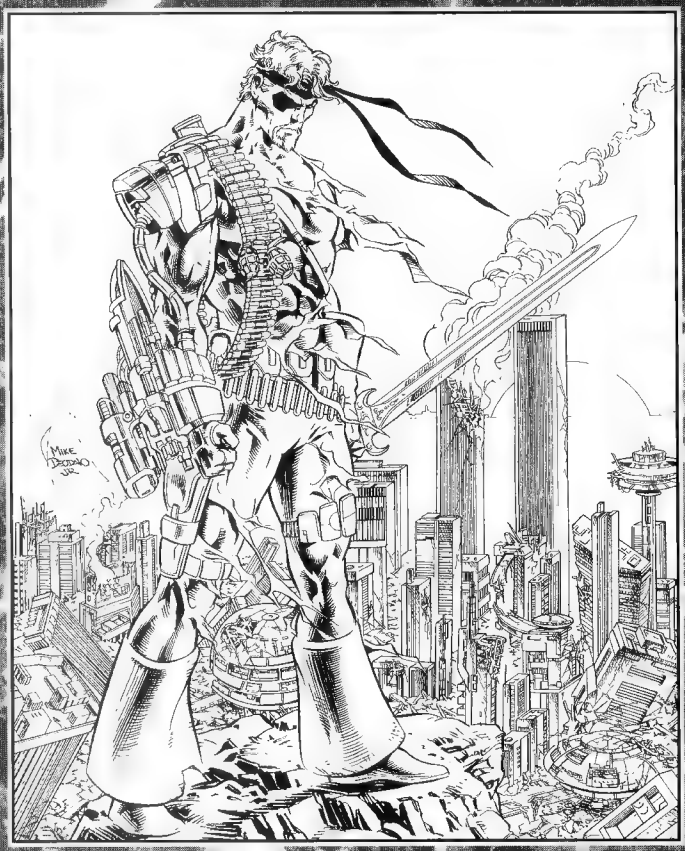

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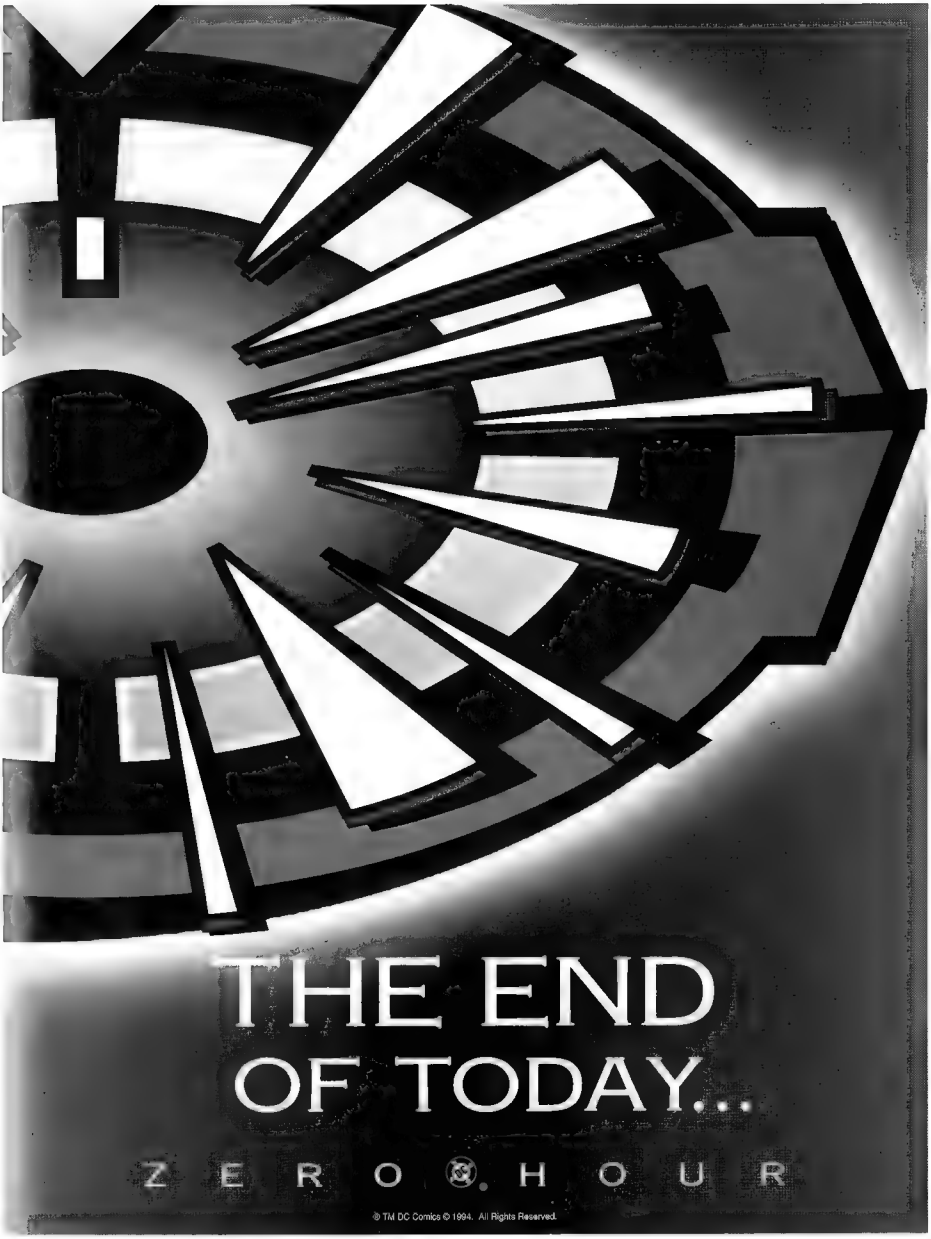


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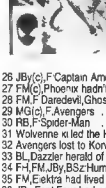


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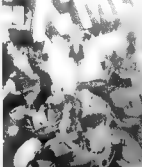

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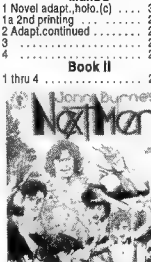


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57 Blob ..... .15
58 Stryfe ..... .25
59 Warwolves ..... .15
60 Omega Red ..... .45
61 Black Tom ..... .15
62 Myst que ..... .30
63 Sauron ..... .15
64 Saturnyne ..... .15
65 Toad ..... .10
66 Shadow King ..... .25
67 White Queen ..... .15
68 Mastermind ..... .15
69 Deathbird ..... .20
70 Lady Deathstrike ..... .25
71 X-Men Gold ..... .50
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73 X-Factor ..... .25
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76 Hellfire Club ..... .15
77 Mutant L beration Front ..... .20
78 Brotherhood of Evil Mutants .10
79 Upstarts ..... .25
80 Technet ..... .10
81 Sunspot ..... .25
82 Dark Phoenix ..... .25
83 Longshot ..... .35
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89 W H,O ..... .10
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92 Archangel ..... .15
93 Cable ..... .45
94 Gambit ..... .45
95 Wolverine ..... .45
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9 Colossus (BPe/ALM) ..... .10
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12 Gambit (NKu/MPn) ..... .10
13 Jean Grey (BPe/ALM) ..... .10
14 Havok (JQ/JRu) ..... .10
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16 Jubilee (NKu/MPn) ..... .10
17 Kylun (AD/MFm) ..... .10
18 Meggan (AD/MFm) ..... .10
19 Multiple Man (JQ/JRu) ..... .10
20 Nightcrawler (AD/MFm) ..... .10
21 Phoenix (AD/MFm) ..... .10
22 Polaris (JQ/JRu) ..... .10
23 Professor X (AD/MFm) ..... .10
24 Psylocke (NKu/MPn) ..... .10
25 Quicksilver (JQ/JRu) ..... .10
26 Rictor (GCa/JP) ..... .10
27 Rogue (NKu/MPn) ..... .10
28 Shadowcat (AD/MFm) ..... .10
29 Shatterstar (GCa/JP) ..... .10
30 Siryn (GCa/JP) ..... .10
31 Storm (BPe/ALM) ..... .10
32 Strong Guy (JQ/JRu) ..... .10
33 Sunspot (GCa/JP) ..... .10
34 Warpath (GCa/JP) ..... .10
35 Wolfsbane (JQ/JRu) ..... .10
36 Wolverine (NKu/MPn) ..... .10
37 Archangel vs. Apocalypse .10
38 Apocalypse (BPe/MFm) ..... .10
39 X-Men vs. Magneto & Acolytes ..... .10
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41 Fitzroy (BPe/AM) ..... .10
42 Magneto (BPe/MFm) ..... .10
43 Cable vs. Stryfe ..... .10
44 Stryfe (ATi) ..... .10
45 Acolytes (BPe/MFm) ..... .10
46 Storm vs. Mystique ..... .10
47 Mystique (BPe/AM) ..... .10
48 X-Factor vs. Mr. Sinister & Nasty Boys ..... .10
49 Wolverine vs. Omega Red .10
50 Omega Red (BPe/MFm) ..... .10
51 Mr. Sinister (JQ/JRu) ..... .10
52 Wolverine vs. Sabretooth .10
53 Sabretooth (BPe/MFm) ..... .10
54 Nasty Boys (JQ/JRu) ..... .10
55 Arcade (ATi/JMd) ..... .10
56 Black Queen (MPa/DPs) ..... .10
57 Black Tom (MPa/DPs) ..... .10
58 Blob (ATi/MPa) ..... .10
59 Jamie Braddock (AD/MFm) .10
60 The Brood (BPe/ALM) ..... .10
61 Callisto (ATi/JMd) ..... .10
62 Deadpool (ATi/JMd) ..... .10
63 Deathbird (BPe/ALM) ..... .10
64 Fenris (ATi) ..... .10
65 Gideon (ATi) ..... .10
66 Juggernaut (ATi/MPa) ..... .10
67 Lady Deathstrike (ATi/JMd) .10
68 Mastermind (MPa/DPs) ..... .10
69 Mojo (ATi/JMd) ..... .10
70 Phantazia (MPa/DPs) ..... .10
71 Pyro (MPa/DPs) ..... .10
72 Sat-Yr-9 (AD/MFm) ..... .10
73 Sauron (MPa/ATi) ..... .10
74 The Sentinels (ATi/JMd) ..... .10
75 Shinobi (MPa/DPs) ..... .10
76 Hazard (ATi) ..... .10
77 Siena Blaze (MPa/DPs) ..... .10

78 Silver Fox (MPa/DPs) ..... .10
79 Toad (MPa/ATi) ..... .10
80 Tolliver (ATi) ..... .10
81 White Queen (BPe/ALM) ..... .10
82 Excalibur (AD/MFm) ..... .10
83 X-Factor (JQ/JRu) ..... .10
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23 Warpath (DIB) ..... .25
24 Boomer (BSt) ..... .25
25 Cannonball (John Estes) ... .25
26 Siryn (SHp) ..... .25
27 Sunspot (VMk) ..... .25
28 Rictor (Bill Hall) ..... .25
29 Havok (TP) ..... .25
30 Polaris (BSz) ..... .25
31 Forge (JuB) ..... .25
32 Strong Guy (BSz) ..... .25
33 Wolfsbane (BSz) ..... .25
34 Multiple Man (BHa) ..... .25
35 Random (Glenn Barr) ..... .25
36 Quicksilver (FrS) ..... .25
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Z

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Z

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# JUSTICE VIGILANTE STYLE

## Batman/Punisher Crossover

Punisher/Batman Deadly Knights

*by Jeff Juliard*

1994 marks the twentieth anniversary of everyone's favorite walking armory, The Punisher. That's twenty years of blazing-guns justice brought to you by one of America's darkest costumed crime fighters.

What better way to celebrate this auspicious event than with a massive crossover event? This summer, Punisher and Batman will meet in two one-shot specials pairing Marvel and DC characters for the first time in a decade, and it's going to be an interesting show.

In the world of comicdom, possibly no two characters embody the dark side of vigilantism better than The Batman and The Punisher.

"Jim Steranko once said about The Shadow that he doesn't believe in the death penalty, he is the death penalty," said DC Comic's Batman editor, Denny O'Neil. "I think the same could be said of The Punisher."

O'Neil will be writing DC's crossover, and longtime Batman/Punisher writer, Chuck Dixon will write the Marvel end. DC's *Batman/Punisher: Lake Of Fire* will appear first. Written by O'Neil, edited by Archie Goodwin and drawn by Barry Kitson, *Lake Of Fire* will introduce the Punisher to the Azrael/Batman storyline. DC's version will be followed a month later by Marvel's *Punisher/Batman: Deadly Knights*, written by Chuck Dixon and penciled by Marvel's own John Romita Jr., with inking honors going to Klaus Janson. A starting line-up like this means both of these books should prove to be excellent. Of course, characters such as these provide a wealth of good material.

Marvel's Punisher editor, Don Daley, became "king of the Castle" after working on Marvel standards like *Captain America* and *Fantastic Four*. Since then he's added three titles to The Punisher's library.

"I joined Marvel in 1984," he remembered, "and I made editor in 1986. After I had been working on *The*

*Punisher* for a while I got this guy who had worked for Marvel for about a year. His name was Jim Lee. We started a book called *The Punisher War Journal* and then came *The Punisher Armory* with Eliot R. Brown and after that, *The Punisher War Zone* with John Romita Jr."

Daley, who's first job in comics was working as Denny O'Neil's assistant, describes The Punisher as the typical Greek vengeance motif.

"It's been updated through the years in things like *The Outlaw Josey Wales* and *Dirty Harry*. Now it's come full circle and we have Frank Castle."

Frank Castle *is* The Punisher. An ex-Marine and veteran of multiple tours in Viet Nam, Frank Castle sees his family murdered and their killers escape justice. In good comic book style, he declares a war on crime to avenge them.

"Basically," explained Daley, "with very little left to live for, and in a situation where another person might have been suicidal, Frank Castle became homicidal. He decided to do what he had been trained to do... kill. But to kill those who deprived innocent people of certain things that Frank Castle thought was their right, the right to pursue happiness peacefully. So now, almost every issue, as a last resort, he kills criminals."

Unlike the traditional superhero, the Punisher does actually kill his foes. No wrapping the bad guys up neatly for the police to find. Daley says he gets away with it because he's getting the job done.

"The law knows about him. The problem with the law is that they have finite resources. Number one he's hard to catch and number two, most lawmen don't want to catch The Punisher. They don't want to catch him because he's doing a job they wish they could do. Every time a criminal walks, the Punisher gains a few more converts in the law enforcement community. Although they wouldn't explicitly condone vigilantism, they're very willing to look the other way."

According to Batman editor, Denny O'Neil, the Punisher wasn't always so brutal. O'Neil, who has been writing and editing comics for thirty years, remembers a time when the Punisher didn't kill.

"The Punisher was a fairly merciful guy in the beginning. He mostly used rubber bullets, "mercy bullets" he called them."

Okay, so maybe he used rubber bullets, but he still dressed like the grim reaper. In contrast to the caped and cowled Dark Knight, the Punisher's symbol is a basic death's head. The ubiquitous skull has been used in a number of peripheral merchandising areas including T-shirts, pins and watches. Daley described the symbols origins.

"The Punisher originally appeared in black and white and the thinking was, at first, that this was perfect for him. Here was a character who fought in black and white: You're good or you're bad. You deserve to live or you deserve to die. There was no gray area for The Punisher, no uncertainty. They were trying to think of what this guy could wear that would work in black and white. The yin-yang thing came up, but they opted in favor of the death symbol. The skull. Mortality. Both for psychological warfare purposes and also because here's a guy who isn't ashamed of what he is doing. He has no other life; Frank Castle is dead. He died when the Punisher realized that the values Frank Castle cherished (like fairness and equity and justice) were dead and had been dead for a long time. So he has no other self to hide, this is it, he's The Punisher. So he wears no mask."

With a background like that, it was only a matter of time before this character would meet The Batman.

"I think for some time a lot of the guys who work on Batman and guys who work on the Punisher thought that those two would make a natural, yet interesting, combination," said DC editor, Archie Goodwin. "They are both non-superpower crime fighters with two different attitudes. It gives them balance, but at the same time just enough difference that there's room for friction to make it interesting. I think that both Denny O'Neil and Don Daley very much wanted this to happen and I think they both worked toward making it happen."

Daley agrees. Both he and O'Neil

Punisher/Batman: Deadly Knights

wanted to work together on a project, but it took the right combination of elements to finally bring it off.

"This seemed obvious - Punisher/Batman - but we didn't think, until they were doing the Azrael story, that we really had a good hook to lead into this."

Hook or no hook, as a habit O'Neil questions the worthiness of all potential crossovers in terms of character.

"Apart from the commercial aspects," he explained, "if a writer brought this character to me, would he be a good match for the Batman. In this case the answer is clearly yes. Punisher would make a perfectly fine Batman villain if we were to make him up from whole cloth, which is always my test for these things artistically."

The Punisher's first appearance in DC's *Batman/Punisher: Lake Of Fire* will occur just one issue before the end of the "KnightsEnd" storyline. Fortunately, O'Neil feels that the Punisher suits the themes which he and his writers have been exploring in "KnightsEnd" quite well.

"We're primarily in the business of entertaining people but I don't think having serious themes and entertainment are in any way incompatible," explained O'Neil. "We've had some fairly serious agendas from the very beginning, one of which was to question the idea of 'hero' in the '90s. Another is to question violence as the ultimate answer to every problem, and the third theme is the need to take responsibility for what you do. The Punisher is a very good example of what we're questioning."

*"Jim Steranko once said about The Shadow that he doesn't believe in the death penalty, he is the death penalty," said DC Comic's Batman editor, Denny O'Neil. "I think the same could be said of The Punisher."*

Although the Punisher and Batman have similar origins and have chosen similar paths, there is a major difference between the two. Namely, that Batman does not kill, and the Punisher does. O'Neil points out, however, that the DC crossover will feature Azrael, the young zealot who has taken over the role of The Batman during Bruce Wayne's convalescence.

"Azrael doesn't exactly operate by the same rules that Bruce Wayne does," said O'Neil. "He tends to see things much more in black and white than Bruce, who is not exactly a model of liberal thinking himself. Think of religious fanatics; that's kind of what he is. He operates out of imperatives that he himself does not exactly understand and does not question for a second. As far as he's concerned this guy is wanted by the law, end of story."

"With everything that's happened in the Batman books of late it becomes kind of doubly interesting." added Goodwin. "It's not the old classic Bruce Wayne Batman, its the new Batman who in some ways has moved a little closer to the Punisher."

According to Daley, the Marvel book will pick up where the "KnightsEnd" storyline leaves off.

"There will be developments in the DC continuity between the two books that will serve as a story pivot," he explained. "Each issue will be stand-alone, but collectors and fans will

probably want to pick up *Batman/Punisher: Lake Of Fire* and the DC book right after that. Then they'll want to pick up *Punisher/Batman: Deadly Knights*."

The pivot point that Daley is describing is the return of Bruce Wayne. Both the millionaire crusader and his arch nemesis, The Joker, will take part in this cross-company story. Teaming up with Punisher rival, Jigsaw, the Joker will be pulling his own crossover event as well. But he won't get far.

"Bruce has never been off stage," explained O'Neil. "We've seen him badly disabled and we have, at this point, seen him cured. He has returned to Gotham City and has discovered that Azrael interprets the role of Batman in a way that Bruce does not find satisfactory."

The setup for the Marvel book should prove very exciting. Part of the big excitement at Marvel is the fact that *Deadly Knights* will be drawn by John Romita Jr.

"This is the first time Johnny has drawn DC characters," said Daley. "As an exclusive Marvel artist, Johnny, in his heart of hearts, has always wanted to draw The Batman. I think once you see the artwork, the truth of that statement is made manifest. What he does with the cape and with the shadows and with the design of Gotham is gorgeous."

Romita Jr., who followed in his father's footsteps by becoming a comic book artist, is enjoying this assignment.

"I'm having a blast," he laughed. "I'm actually being anal on this one. I'm taking my sweet time. Marvel and DC gave me a great schedule and I'm taking it and really having a lot of fun with it. I've done Batman at conventions, but only as sketches for kids. I've never really done him seriously. Every time I've drawn Batman I did him about 150 pounds overweight with a beer can and a cigar in his mouth, as a joke. So here I am actually getting a chance to do Batman seriously and it's kind of fun. Punisher is a given. I've done him before. It was easy. He reminds me of a lot of people I grew up with. He looks like he's a New York Italian guy with the busted nose and the black hair and square jaw. I grew up with people like that. He's easy for me to draw. I get to do the Joker too," he added. "He's not so goofy in this one. I can't stand him with a smile on his face, it makes him look like a clown instead of the homicidal maniac that he is. He's not supposed to be goofy. So I do get a chance to draw the Joker the way I'd like to see him. I tried to make him look more dangerous, more evil."

Romita Jr., best known for his work on *Daredevil*, *Uncanny X-Men* and *Punisher War Journal*, has worked exclusively for Marvel since he began in the industry. He says it was luck that got

HE TURNS TO THE THRUMMING COMPUTERS. THEY HAVE INTERCEPTED AND DECODED A MESSAGE FROM THE DEFENSE DEPARTMENT.
SOMEONE STOLE A FORMULA FOR ROCKET FUEL FROM THE PENTAGON. THE F.B.I. THINKS A MAN NAMED CASS RIMER DID IT, BUT THEY DON'T KNOW HOW TO FIND HIM.
I DO.
BRUCE WAYNE'S DATABASE TELLS ME THAT RIMER HAS TIES TO A LOCAL CRIMINAL--TONY BRESSI.
IT IS NOT THE FIRST TIME THAT HE HAS BEEN GRATEFUL FOR THE WORK OF WAYNE, THE ORIGINAL BATMAN.

Batman/Punisher: Lake of Fire

him the opportunity to work on this project and finally draw Batman.

"I think I was just in the right place at the right time," he remembered. "Chuck Dixon told me about a year ago that this assignment was coming up and would I like to do it. He thought I'd be right for the job. So, I have him to blame or thank Plus a lot of people at DC are familiar with my work so they were comfortable with it."

Klaus Janson will do the inking on the Marvel title.

"That's a pleasure right there," added Romita Jr. "He inked my run on *Daredevil* so we've worked together many times. He's just a great artist. You can't go wrong when you have Chuck and Klaus on an assignment with you. It's like being on a baseball team with a strong lineup."

The DC team grew out of the existing structure. Because he was the most familiar with the Azrael character, Denny O'Neil was the logical choice to write the story.

Because he had edited Denny's work before, Archie Goodwin fit the bill for the editing job. .

"Once the determination was made that Denny would write one of the parts, I kind of came into the picture because I edit the *Legends Of The Dark Knight*, which is where Denny does a lot of his Batman writing," explained Goodwin. "He's generally one of the best Batman writers in the business [and] has been for years. It's always good to have him do a project. It's nice doing something like this because it really kind of brings out the fanboy in you. Another thing I really liked about this project was that it would give us a chance to see how John Jr. handles Batman. That's something I've always wanted to see."

The DC book will be penciled by Barry Kitson.

"Barry and I are going to do an ongoing [Azrael] book in the fall," said O'Neil. "So this seemed like a good launching platform. It was logical that I write this one. With the writer in place, since I'm going to be working with Kitson almost exclusively from about July on, he seemed the logical choice to draw it. In addition to that, I'm familiar with Barry's work and he's very good. He's a real 'writer's artist' in that his primary concern is telling the story."

And what is the story? Well, O'Neil explains that it starts with The Punisher's arch enemy, Jigsaw, coming to Gotham City to get away from the heat.

"Presumably, New York got too hot for him. The Punisher is after Jigsaw and 'AzBat' finds out that he's in town. So, he's after Punisher. One of the mainstay Punisher villains is really the main antagonist in this thing and Punisher and Batman are sort of protagonists. They're sometimes-allies through the course of the story, never friends. It's an uneasy alliance from the beginning and Batman makes it perfectly clear: As soon as we deal with this menace, I'm going to get you. The Punisher's attitude is: Well, you'll be welcome to try."

Punisher editor, Daley, loves the match up.

"You do get the obligatory hero-fights-hero sequence," he admitted, "but what is different from most crossovers is I think this works. It's intrinsic to the characters. To not have that physical confrontation between the two would be out of character. This isn't forced, it's not a gimmick or a ploy, it works."

O'Neil has also shaken up his writing style on this project.

"We're doing this one, so-called, 'Marvel style;" O'Neil laughed. "And it's been a long time since I've worked on a major project like that. I gave Barry the plot on about two and a half single spaced pages. He's doing the artwork from that and I'm getting faxes of the artwork and writing the copy from the art and from Barry's notes on it. I learned to work that way. I started in 1969 working for Stan Lee like that," he remembered.

"In this case, because of my nightmarish schedule, we've had to do it Marvel style; which is the reason that Stan Lee evolved the method in the first place. When he was literally writing all of Marvel's comics he found that he didn't have time to do full scripts. He was working with very experienced storytellers so he would either write down a brief plot or in some cases just talk it out with them. That way he could be working on seven, eight, nine books at a time. It's a very popular way to work. Its unusual for me to be doing this, which is very good! When you've been doing this work as long as I have it's good to change your act from time to time," O'Neil added.

O'Neil, Goodwin and Daley all seem to think that Marvel/DC crossovers should be more frequent. Neither O'Neil nor Goodwin can figure out why they haven't been.

"We've always been in favor of them," said O'Neil. "I've talked to any number of Marvel editors over the years about possible crossovers. We never felt for a second that we couldn't solve any creative problems that might arise."

"It probably goes back several editorial administrations ago," guessed Goodwin.

"I think there was some falling out. But then the two companies have been sort of busy going their separate ways. Here at DC, we've reached a point where we feel kind of confident with the way our books have been going for the past couple of years and that now is a good time to do something like this. We've got our superhero identity working again the way we'd like it to work," Goodwin added.

Although Goodwin and O'Neil hope to see more crossovers between DC and Marvel in the future, Daley is not quite so optimistic.

"From a fan or collector point of view, the last Marvel/DC crossover was more than a decade ago. I don't think we're going to see a lot of Marvel crossovers after this. This is the only time you'll see Johnny Romita doing DC characters, its the only time you'll see Punisher and Batman together, and it's probably going to be the last Marvel crossover for the next five or ten years again."

"We sort of made an exception to our basic policy that we don't do a lot of inter-corporate crossovers because we thought this was so good. Also, because we knew the players. Denny and Archie both worked for Marvel for a very long time. We knew that if they were involved, this was going to be a quality project."

Goodwin's advice is to buy the books. "The safest and most valuable thing to collect, in my opinion, is a book that you really enjoy. That's as likely to have future value if you like and enjoy it because other people will. I think we're designing these books to be books that you'll be very satisfied with. I would say you're in the hands of professionals here, trust us, these are going to be damn good books."

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Batman ™&© 1994 DC Comics

# PUNISHING ARCHIE

*by Jeff Juliard*

It's been said that we are a generation of jaded entertainment junkies. Whatever it is, we've seen it, done it, heard it or been there already. If you're suffering from this numbing boredom, you're not alone. You're also in for a surprise. This month, as part of The Punisher's 20th anniversary festivities, Marvel Comics and Archie Comics are going to break some considerably new ground. The Punisher is going to visit Riverdale. Yep, you heard correctly! Marvel's grim vigilante takes time out from his arduous crime-fighting chores for a bit of R & R in the home town of everybody's favorite eternal teenager, Archie Andrews.

What brought these unlikely bookmates together? Archie managing editor, Victor Gorelick, says it was the need to widen Archie's audience.

"Archie has never had a very big impact in the direct market," explained Gorelick. "Most of our books are sold on the newsstand and at checkout counters at supermarkets and places like that. Collectors are mostly boys, fifteen years and up, and they really aren't interested in Archie. Our readers are 60% girls and 40% boys but our publishers have always wanted to try to make more of a splash in the direct market. Naturally, as managing editor, they're on my case a lot! Unfortunately, what's being bought in the direct market isn't Betty and Veronica and Archie going to proms and making two dates for the same night."

With many comic book stores looking to diversify their product line to accommodate a wider audience, and some upscaling with new store openings, Gorelick saw a golden opportunity to open some doors. What better time to pair the all-American redhead from Riverdale with one of the most popular costumed heroes in comics, The Punisher?

"As a joke," recalled Gorelick, "I said to the publishers 'I have an idea for a story that could have a really big impact and really make a splash in the direct market. What if Archie goes to school one day and they are putting in metal detectors because kids are coming in with weapons. Then, when he goes home, the door is opened, the house is ransacked, his parents have been massacred and there's blood all over the place. Archie wants to get even for the murder of his parents so he enlists the aid of The Punisher.' I was trying to make the point that this is what seems to be selling."

Needless to say, the idea was not taken under serious consideration until some time later when Gorelick related the story to his long time friend Batton Lash.

"I told him I'd love to do it, but I didn't know how to make it less violent while keeping the integrity of the characters at the same time."

Lash was undaunted by these hurdles.

"My feeling was that it was a wacky enough thing," he remarked. "I wanted to show that it could be done. [Gorelick] said 'Write it down. I'll show it to Tom [DeFalco], if he doesn't like it then nothing ventured nothing gained.' So I did."

Lash, who's worked with Gorelick before, laughs about his somewhat unconventional entry into the comics business.

"You know how people get into industries through the front door or the back door? I kind of got in through an opened window in the basement," he said. "I did a weekly comic strip for a local newspaper called *Wolfenburg: Counselors Of The Macabre* and Victor Gorelick was my letterer way back when. It was picked up by other papers and as collections of the strips came out I began promoting it at conventions. I met a lot of people in the business and began to pick up jobs here and there. So, from a self syndicated strip I sort of worked my way into the comics industry, much to their everlasting regret."

Lash set to work on an outline for the story and within a couple weeks he had submitted the idea to Gorelick.

"He wrote up a whole proposal," remembered Gorelick. "He did some sketches, because he's an artist as well, and he sent it to me. I went over it and put together a letter which I sent to Tom DeFalco, editor-in-chief over at Marvel. Basically, I said, 'Here's an idea for a crossover, what do you think of it?' Two weeks went by and I didn't hear anything and then I get a call from Tom. 'This is great,' he says. 'Let's do it.'"

The story may have been so successful because of the attention to integrity which Lash tried to adhere to while developing the idea. Lash, a confessed Punisher neophyte, felt that this crossover was a believable scenario for both Archie and the Punisher.

"Around the time the Punisher was introduced was when my interest in collecting and buying comics ended. So I missed the whole Punisher fever," Lash admitted. "But looking back while doing the research, it made perfect sense. The Punisher yearns for a very sweet, quiet kind of suburban life and Riverdale is the ultimate in sweet suburbia. I think the Punisher would feel very protective of this place. To me, it made a lot of sense that if there were some sort of element that didn't belong in Riverdale, the Punisher would take care of it. Of course, for purposes of the plot, Archie thinks the Punisher is coming after him."

Although the integrity of the characters was important, Lash admits to being largely unconcerned with issues of continuity.

"I have a very low threshold for continuity fanatics," he explained. "People who should know better are

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asking me if I'm going to put a little part in explaining how the universes cross over and the Punisher enters a portal or something. No. Not at all. I look at it this way: I've never been to Bosnia but it's out there. I'm sure that if I ever went there it would be a completely different world than anything I could ever imagine. It's the same thing with Archie and the Punisher. My feeling has always been that Archie, being America's typical teenager, might have heard something about the Punisher on the news; but he's too busy going to the dance or fixing his car to really pay attention to it. Like we might hear about Charles Manson but we would never expect to meet him."

Even so, Lash did start out with the intention of keeping things plausible.

"In my own grandiose plan," he recalled, "someone writing the chronological history of Frank Castle and Archie Andrews could insert a line that said '...and then they met each other here...' I tried to stay true to each character."

Lash was successful in communicating his enthusiasm for the project all the way up the line. By the time the idea reached Punisher editor, Don Daley, at Marvel, it was picking up converts like a Southern Baptist Preacher.

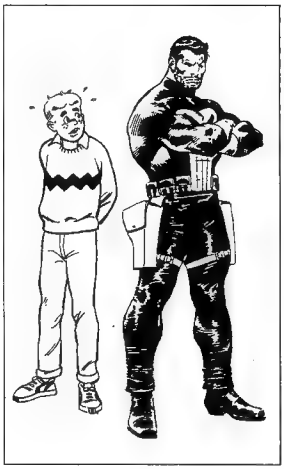
"Victor [Gorelick] approached Tom DeFalco," said Daley. "He said 'Tom, I've got this crazy idea. If I tell you on the phone what it is you're going to be very skeptical so let me just send you this thing. Then if you think I'm crazy we can just throw it out and pretend we never read it.' Tom liked the idea but assumed I would hate it."

Daley loved the idea as well. "It's particularly interesting to see The Punisher in Riverdale," he said. "It's a goof. What amazes me is that it is written in such a way that you can be an Archie reader and feel like this is a real book or you can be a Punisher reader and feel like this is conceivably a real Punisher story. We don't violate any of the rules of the universe."

Once he was convinced that DeFalco was serious about doing this crossover, he set to work lining up John Buscema to draw the Marvel end of the book. According to Daley, Buscema was the obvious choice.

"John Buscema is considered perhaps the finest draftsman ever to work in comics," he asserted. "He is an incredible storyteller and I think of all his varied strengths, certainly he's known for being able to draw big bruisers. Guys who would bite your nose off in a fight, break your arms and your legs and then run you over with a truck."

Archie comics lined up long-time Archie artist, Stan Goldberg to draw everyone's favorite teenager. "Stan Goldberg has worked for Marvel before so he's familiar with the routine," explained Gorelick. "Also he's a lot more experienced doing semi-adventure type of work. Archie is a semi-realistic character with a cartoon head and a realistic body and Stan is able to take that a step further. Not actually realistic like John Buscema draws, but a step further. He has a good feel for this kind of thing."



"Stan's one of the top Archie artists of all time," added Daley. "People think that stuff is simple because there seems to be a lot less line work but it's a pretty complex style. It's real easy to do that stuff badly and real hard to do it well."

Goldberg was particularly interested in this project because it provided a chance to draw what he likes best; action.

"When I went to school," he recalled, "I wanted to draw adventure stuff. Sometimes that sneaks into my art for Archie. For a long time I was doing stories that dealt with Archie's adventures. They weren't heavy duty stuff but they were more action oriented. I like to draw action, but you still must maintain the characters, Betty, Veronica and Jughead, they all appear in this book and must maintain a certain look about them. You can't change them, because that's them. You just change the angles around a little bit more and get them into the swing. They're going to be swinging with the Punisher!"

Goldberg has been drawing comics since 1949 and drawing Archie for the past 26 years.

"Sometimes I think I've been in this business all my life," he laughed. "I've worked for Marvel for about 38 years."

Both Goldberg and Buscema will draw the inside of the book, and then each one will draw a different cover. The Marvel direct market version will carry Buscema's enhanced, die-cut cover while Archie's newsstand version will see a regular cover by Goldberg. Both will have the same story and art inside and are due to ship June 14th.

So what does the future hold? Will Archie be crossing over with any other heros? Batton Lash thinks it's possible. "Maybe not anything as outlandish as this," he hinted "but they do plan something. If that's ominous enough."

Gorelick takes a more practical approach. He's wary of overkill.

"I guess we'll have to see how well this one does," he said. "You don't want to kill the goose that laid the golden egg. I don't think you'll see Punisher/Archie #1, #2, #3 and so forth. I mean there will be some room at the end, we'll have a little leeway in there but I don't know if Archie would be back with the Punisher. I wouldn't say that we wouldn't do another crossover. This story shows that it can be done and it can be done effectively."

So if you're yearning for some new excitement in your life, maybe you should look into *The Punisher Meets Archie: When Worlds Collide*. It may just be the most unusual match-up of the year. Whether you're a Punisher reader or an Archie fanatic, Victor Gorelick thinks you'll find something to like about this book.

"Everyone is going to want to buy this book. I mean we really keep the integrity of the characters. The Punisher is The Punisher, Archie is still goofy Archie and it's a good story. It's what comics should be about. Comics should be about having a good time, having some fun and enjoying yourself and really entertaining people."

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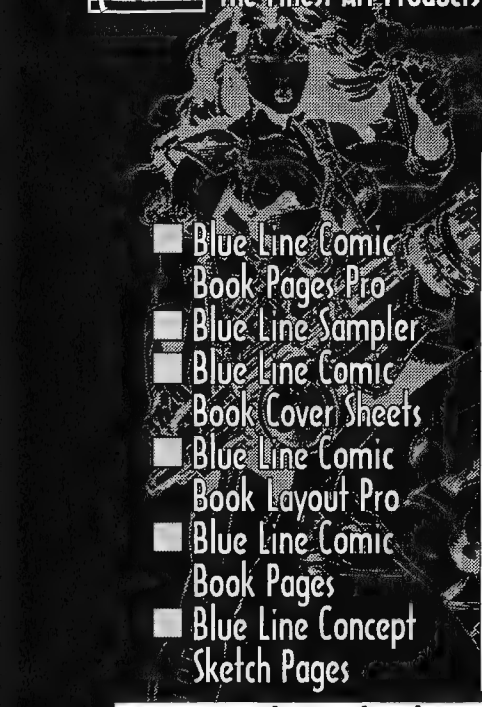

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## MAY

**May 22: AL, Huntsville.** Comix–Trek Comic Book and Star Trek Mini–Convention. Holiday Inn Research Park at Madison Square Mall on University Dr. (Hwy 72). (25 tables) 11–4:30 **A:$3** Owen Ogletree (706)769–4817.

**May 22: CA, Buena Vista.** Comics, Cards and Collectibles Show. Sequoia Athletic Club, 7530 Orangethorpe Ave. 10–4 **A:$3** D. Borthwick Show Prod. (818)913–4046.

**May 22: CA, Palmdale.** DMD Comic and Card Show Ramada Inn, 300 West Palmdale Blvd. 10–4 **A:$1.50** David Trestrail (805)723–6892.

**May 22: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Comics and Pogs. 1928 East Glenwood Place. 55 Fwy , Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. between 405 and 5 Fwy. (100 tables) 10–5 **A:Free** David, Stevie or Kent (714)854–1991.

**May 22: CT, Meridan.** Baseball Card and Comic Book Mania. Days Inn, 900 E. Main St. from New Haven: Exit 16 off I91, take left; from Hartford: Exit 17 off I91 or Rte 15 to Exit 67W (55 tables) 9:30-3:30 **A:$.99** Aurella Wacks (203)874-3545.

**May 22: CT, North Branford.** ClubHouse Comic and Card Show. VFW Hall, Rt. 22 in Northford. (25 tables) 10–4 **A:$2** Rob or GeorgeAnne Smith (203)458–3234.

**May 22: IL, Crystal Lake.** Sports Card & Comic Book Show. Holiday Inn, Rt. 31 and Three Oaks Road (2 miles south of Rt. 176). 10–3 **A:$1** Louis Pinsky (708)661–2430.

**May 22: IL, Orland Park.** Orland Park Comics and Cards Show. Civic Center, one block west of LaGrange Rd. at 147th St. (60 tables) 9–3 **A:$1** John Leary (708)423-1758.

**May 22: IN, Fort Wayne.** Fort Wayne's Premier Card and Comic Show. Ramada Inn, I69, exit 105A, S.R. 14. 10–4 Greg Mayne (219)824-4238.

**May 22: IN, South Bend.** Comic Book and Sports Card Show. Ramada Inn, 52890 US 33 North (I–90 Exit 77). (30 tables) 10–3 **A:Free** Joe J. Jurek (219)659–4947.

**May 22: MD, Columbia.** Jubilee Comic Book Con, Holiday Inn Rt. 175, & 1 7900 Washington Blvd. 10-4 Jubilee Enterprises (301)292-4587.

**May 22: NC, Greenville.** "Cardboard Hero's" Comics and Sportscards Show. Hilton Inn, 207 S.W. Greenville Blvd. (264 Bypass). (35 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231–1969.

**May 22: NJ, Clifton.** Cards, Comics, and Collectibles. Clifton Boys and Girls Club, 802 Clifton Ave. 10-4 **A:$1** Gary (201)340-2218.

**May 22: NJ, Fairfield.** Comic Book Show. Ramada Inn, Rt. 46 West. (36 tables) 10–4 **A:Free** Ed Hart (201)226–6469.

**May 22: NJ, Montvale.** Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd. (48 tables) 9:30-4 **A:$2** Rob Contino (201)342-8980.

**May 22: NJ, Springfield.** World of Cards and Comic Book Conventions. Holiday Inn of Springfield, 304 U.S. Rt. 22 W. (53 tables) 10–4 **A:$1.50** Tony Grimando (908)968–3886.

**May 22: NY, Bayshore.** CS Collectibles. Masonic Temple, 2 Union Blvd, W or 5th Ave. 10-4 **A:Free** Stanley (516)242-2266

**May 22: NY, Brooklyn.** Brooklyn's Largest Comic Book and Card Show. St. Finbar's Center, Bath Ave. and Bay 20th St. (75 tables) 10–6 **A:$2**

**May 22: NY, Brooklyn.** Big Sunday Show. Our Lady of Angels, 74th St. btw. 3rd and 4th, Exit 2 off Belt Pkwy. (50 tables) 10-5 **A:Free** Billy Faustner (718)836-9394.

**May 22: NY, Farmingdale.** Comics, Sports & Non-Sports. Masonic Temple, 197 Hempstead Tpke, Rte 24. 10-4 **A:Free** Stanley (516)242-2266

**May 22: NY, Farmingdale.** CS Collectibles. Masonic Temple, 197 Hempstead Tpke, Rte 24. 10-4 **A:Free** Stanley (516)242-2266

**May 22: OR, Portland.** Portland Comic Book Show #38. Memorial Coliseum, 1401 N. Wheeler. (140 tables) 10–5 **A:$2.50** Second Genesis (503)788–1031.

**May 22: PA, Allentown.** Allentown Comicquest Show. Holiday Inn West, I–78 and Rt. 100. 10–4 **A:$2** Comicquest (215)966–0199.

**May 22: PA, Delaware Water Gap.** Delaware Water Gap Sports Card and Comic Show. Ramada Inn, Rt. 611 South, I–80 exit 53. (40 tables) 10–4 **A:Free** Janet Van Alstyne (908)813–1117.

**May 22: WA, Tacoma.** Northwest Card and Comic Show. Taha Bingo Hall, 16511 165th Pacific Ave. (30 tables) 10–5 **A:$.50 or can of food.** Ara Putz (206)535–2992.

**May 24: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards and Comics. 1928 East Glenwood Place, 55 Fwy., Exit Edinger, turn left to Ritchey, left to Glenwood, and turn left, between 405 and 5 Fwy. (100 tables) 5–10 **A:Free** David, Stevie or Kent (714)854–1991.

**May 25: CA, Riverside.** The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:Free** Don Hughes (909)780–4555.

**May 25: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 **A:Free** Frank (909)594-7492.

**May 26: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Comics and Pogs. 1928 East Glenwood Place, 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5–10 **A:Free** David, Stevie or Kent (714)854–1991.

**May 26: NY, Oceanside.** Monthly Comic Book Show. Sons of Italy, 3015 Long Beach Rd. 6-10 **A:Free** Paul (516)289-7398.

**May 26–30: VA, Newport News.** Labor Day Sports Card, Comic and Racing Convention. Newmarket Fair Mall, 110 Newmarket Fair at Mercury Blvd., I–64 exit. (50 tables) Thurs.–Sat. 10–9, Sun. 12–6. **A:Free** Hank Palumbo (804)674–5480.

**May 27: CA, Hemet.** The Main Event. Quality Inn, 800 W. Florida (Hwy 74). (15 tables) 5–10 **A:Free** Don Hughes (909)780–4555.

**May 27: NY, Brooklyn.** Brooklyn's Friday Night Show. St. Dominicks Church, 20th Ave. and Bayridge Pkwy. (75th St.). (50 tables) 6–10 **A:Free** Scotty O'Donnell (718)251–2075.

**May 27–30: AL, Decatur.** Card, Comic and Collectibles Show. River Oaks Mall. (45 tables) Mall hours. **A:Free** Wayne Watson (615)939–3063.

**May 28: CA, North Hollywood.** The Valley Cards, Comics and Collectibles Show. The Beverly Garland Hotel, 4222 Vineland Ave. (25 tables) 10–5 **A:$1** Donna Arnott (818)247–9775.

**May 28: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 10-5 **A:Free** Frank (909)594-7492.

**May 28: NC, Greensboro.** "Cardboard Hero's" Comics and Sportscards Show. Howard Johnson Plaza Hotel, 415 Swing Rd. (Exit 213 off I–40). (40 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231–1969.

**May 28: NY, Amityville.** Boy Scout Troop 2000 Comics, Sport and Non–Sports Cards and Toys show. 77th U.S. Army Reserve Center, 600 Albany Ave. (42 tables) 9–4 **A:$1** Mike Johansen (516)842–5193.

**May 28: NY, Floral Park.** Comic Book and Sports Card Show. Masonic Hall, Tulip Road Carnation Aves. (across from the Floral Park Post Office). (28 tables) 10–4 **A:$1** Marty Margulis (516)795–4628.

**May 28: TN, Chattanooga.** Legends Collector's Show. Holiday Inn/Chattanooga Choo–Choo, 1400 Market St. (20 tables) 10–4 **A:$1** Dana Pinkard (706)234–8210.

**May 28: TX, Arlington.** Sports Card and Comic Show. Comfort Inn. (34 tables) 10–4 **A:$2** Duane Bates (817)276–8794.

**May 28–29: CA, Riverside.** The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

**May 28–29: FL, Coral Springs.** The Sports Arena Comic, Card and Memorabilia Show. The Coral Square Mall, 9307 W. Atlantic Blvd. (70 tables) Sat. 10–9, Sun. 12–6 **A:Free** Mark Siegel or Ron Tannebaum (305)753–6325.

**May 28–29: KY, Bowling Green.** Card, Comic and Collectibles Show. Greenwood Mall. (40 tables) Mall hours. **A:Free** Wayne Watson (615)939–3063.

**May 28–29: MI, Roseville.** Comic and Card Show. Roseville Plaza, at 12 Mile and Gratiot. (75 tables) Sat. 10–9, Sun. 12–5 **A:Free** Rick Behar (810)549–2377.

**May 28-29: TN, Knoxville.** Comic & Sports Cards. Ramada Inn, Exit 378 Cedar Bluff, 1 block from I40&75. 11-5 **A:$1.50** Clay Pogue (615)962-2354.

**May 28–30: WA, Tacoma.** Sports Card and Comic Supershow. Lakewood Mall Strip Plaza, 10509 Gravelly Lake Dr. SW, Exit 125 off I–5. (45 tables) 5/28: 10–6, 5/29: 11–5, 5/30: 10–5. **A:Free** Ron and Barb Oakden (206)820–0218.

**May 29: CT, Milford.** Baseball Card and Comic Book Mania. K of C, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:$2** Aurella Wacks (203)874-3545.

**May 29: FL, Gainesville.** Jubilee Comic Book Con, Holiday Inn, (Univ. Ctr.)1250 W. University Ave. 10-4 Jubilee Enterprises (301)292-4587.

**May 29: IA, Bettendorf.** B&L Sports Cards and Comics. Holiday Inn, 909 Middle Rd. (off I–74) (25 tables) 10–4 **A:$1** Bob and Linda Lake (309)786–8097.

**May 29: IL, Crystal Lake.** Sports Card & Comic Book Show. Holiday Inn, Rt. 31 and Three Oaks Road (2 miles south of Rt. 176). 10–3 **A:$1** Louis Pinsky (708)661–2430.

**May 29: IN, Michigan City.** Comic Book and Sports Card Show. American Legion Franklin Miller Post #37, 756 East US Highway 20. (40 tables) 10–3 **A:Free** Joe J. Jurek (219)659–4947.

**May 29: NJ, Hazlet.** Collectors Showcase Baseball Card and Comic Book Show. Ramada Inn, 2870 Rt. 35. (50 tables) 9:30-3:30 **A:$2** Sandy Grecco (908)291-1632.

**May 29: NY, Brooklyn.** Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10–5 **A:Free** Scotty O'Donnell (718)251–2075.

**May 29: NY, Massapequa.** Massapequa Monthly Card and Comic Show. Massapequa Elks Lodge, 2162 Veterans Blvd. (40 tables) 10–4 **A:$1** Joel or Debra Kirsch (516)799–6412.

**May 29: NY, Rego Park Queens.** Comic Book and Sports Card Show. Rego Park Jewish Center, 97–30 Queens Blvd., located between 64th and 65th Rds. (32 tables) 10–4 **A:$1** Marty Margulis (516)795–4628.

**May 29: OH, Columbus.** Midwest Card and Comic Show. Holiday Inn West. (40 tables) 10–5 **A:$1** Rich Williams (216)638–9506.

**May 29: TX, Grand Prairie.** Sports Card and Comic Show. Ramada Inn. (21 tables) 10–5 **A:$2** Duane Bates (817)276–8794.

**May 29: VA, Virginia Beach.** Jubilee Comic Book Con, Pavilion Convention Ctr. 1000-19th St. 10-4 Jubilee Enterprises (301)292-4587.

**May 31: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards and Comics. 1928 East Glenwood Place, 55 Fwy., Exit Edinger, turn left to Ritchey, left to Glenwood, and turn left, between 405 and 5 Fwy. (100 tables) 5–10 **A:Free** David, Stevie or Kent (714)854–1991.

**May 31: NY, Brooklyn.** Brooklyn's Tuesday Night Show. King's Highway Jewish Center, 1202 Ave. P and East 12th St. (40 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075.

## JUNE

**June 1: CA, Riverside.** The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:Free** Don Hughes (909)780–4555.

**June 1: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 **A:Free** Frank (909)594-7492.

**June 1: NJ, Metuchen.** Metuchen Monthly Wednesday Night Sports

Card and Comic Show. The Pavilion (Elks Lodge), Rt. 27, 3 miles South of GSP Exit 131. (25-30 tables) 5-9:30 **A:$1** Sallie or Ron Fridkis (908)583-7915.

**June 2: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl., 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5-10 **A:Free** David, Stevie or Kent (714)854-1991

**June 2: CA, Victorville.** The Main Event. Green Tree Inn, 14173 Green Tree Blvd. (15 tables) 5–10 **A:Free** Don Hughes (909)780–4555.

**June 2: OH, Mentor.** Comic Books, Non-Sportscards, Sportscards, and Racing Collectibles Show. Travelodge Hotel, 7701 Reynolds Rd. 6-10 **A:$1** Irene Pike (216)255-2606.

**June 3: CA, Moreno Valey.** The Main Event. 25 Best Western, Image Suite, exit 60 to Perris Blvd., left on Elder. (20 tables) 5–10 **A:Free** Don Hughes (909)780–4555.

**June 3: CT, Milford.** Baseball Card and Comic Book Mania. K of C Hall, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 6-10 **A:$1** Aurella Wacks (203)874-3545.

**June 3: NY, Brooklyn.** Brooklyn's Friday Night Show St. Dominicks Church, 20th Ave. and Bayridge Pkwy. (75th St.). (50 tables) 6–10 **A:Free** Scotty O'Donnell (718)251–2075.

**June 3-5: LA, New Orleans.** Regional Card, Comic and Collectibles Show. Belle Promenade Mall, 1701 Barataria Blvd. (50 tables) Mall hours. **A:Free** Bases Loaded Promotions (615)939-3063.

**June 3–5: NJ, East Brunswick.** Sports Card and Comic Book Show. The Daisy Spring Fair, Middlesex County Fairgrounds on Cranbury Rd. (50 tables) Fri. 5–11, Sat. and Sun. 12–11. **A:$3** Kim Vida Productions (908)525–8089.

**June 3–5: VA, Newport News.** Comic and Card Show. Patrick Henry Mall on Jefferson Ave. (60 tables) Fri.–Sat. 10–9, Sun. 12–5:30 **A:Free** Suzzie (800)918–0096.

**June 4: CA, Pasadena.** Pasadena Card, Comics and Collectibles Show. The Pasadena Center, 300 E. Green St. (35 tables) 10-5 **A:Free** Donna Arnott (818)247-9775.

**June 4: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 10-5 **A:Free** Frank (909)594-7492.

**June 4: FL, Hollywood.** The Sports Arena Comic, Card and Memorabilia Show. The Hollywood Mall, 3251 Hollywood Blvd. (100 tables) 10–9 **A:Free** Mark Siegel or Ron Tannebaum (305)753–6325.

**June 4: NY, Floral Park, L.I.** Comics and Cards. St Hedwig's Parish Hall, 309 Jericho Tpk. 9:30–4 **A:$1** Ken Blitz (516)248–4235.

**June 4: NY, Melville.** Premier Monthly All Sports Card, Toy Show & Comic Show. International Association of Machinists Hall, 585 Rt. 110 (LIE to exit 49 south, down 1 mile on left. Southern State Pkwy. to exit 32N, approx. 4 miles on right). 9:30–4 **A:$1.25** Paul (516)289–7398.

**June 4: NY, Ronkonkoma.** Island Nostalgia Card and Comic Show. MacArthur Airport Holiday Inn, 3845 Veterans Hwy. 10–4 **A:$1** Dennis (516)724–7422.

**June 4: OH, Cincinnati.** Jubilee Comic Book Con, Holiday Inn I-275 & US 42, Exit 46. 10-4 Jubilee Enterprises (301)292-4587.

**June 4: NC, Fayetteville.** Cardboard Hero's Comic and Sports Card Show Holiday Inn, Cedar Creek Rd., Exit 49 off I–95. (45 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231–1969.

**June 4–5: CA, Riverside.** The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

**June 4–5: NJ, Ocean Township.** Comics, Baseball & Non-Sports Mall Show. Seaview Square Mall, Hwy 35 & 66, (GSP exit 100 to Hwy 66 East 3 miles) (60 tables) Sat: 10-9; Sun: 11-5 **A:Free** Sandy Grecco (908)291-1632.

**June 4–5: NJ, Pennsauken.** South Jersey Comic Expo. South Jersey Expo Center Center, Rt. 73. (300 tables) 10–5 **A:$4** Greg Petrino (215)968–8577

**June 4-5: NJ, Woodbridge.** Sports Card and Comic Book Show. National Guard Armory, 625 Main St. (Exit 10 off NJ Tpk.). (100 tables) 10-5 **A:$1** Greg Petrino (215)968-8577.

**June 4–5: PA, Bensalem.** Sports Card and Comic book Show. Holiday Inn (Old), 3499 Street Rd. 10–5 **A:Free** Greg Petrino (215)968–8577.

**June 4-5: NY, New York.** Comic Book Convention. Sheraton Towers, 45th and Madison Ave. 10-6 **A:$10.00** Great Eastern Conventions (908)778-6845.

**June 4-5: TN, Clarksville.** Card, Comic and Collectibles Show. Governors Square Mall. (40 tables) Mall hours **A:Free** Bases Loaded Promotions (615)939-3063.

**June 4-5: WA, Spokane.** Sports Card and Comic Supershow. Franklin Park Mall, N. 5628 Division. (40 tables) Sat. 9:30-6, Sun. 11-5 **A:Free** Ron and Barb Oakden (206)820-0218.

**June 5: CA, Fairfield.** Fifth Annual Comic, Toy and Non–Sports Card Convention. Fairfield Community Center, 1000 Kentucky St., Travis Blvd. and I–80. (85 tables) 10–4 **A:$2** Edward Conway (707)422–3974.

**June 5: CA, San Francisco.** San Francisco Comic Book Convention. Holiday Inn Golden Gateway, 1500 Van Ness Rd. 10-4 **A:$3** Great Eastern Conventions (908)788-6845.

**June 5: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl. 55 Fwy., Exit Edinger turn left to Ritchey turn left to Glenwood turn left. Between 405 and 5 Fwy. (100 tables) 10-5 **A:Free** David, Stevie or Kent (714)854-1991.

**June 5: CT, Stratford.** CT's Premiere Card and Comic Show. Ramada Inn, Exit 30 off I–95. 9:30–4 **A:$3** Mike Riccio (203)377–9567.

**June 5: FL, Ft. Myers.** Comic And Card Show. Ramada Airport Hotel, 12635 Cleveland Ave. (35 tables) 9-5 **A:Free** Marge Honkanen (813)772-0254.

**June 5: IL, Chicago.** Chicago Comic Book Convention. Hyatt Regency Woodfield. 10-4 **A:$3.25** Great Eastern Conventions (908)788-6845.

**June 5: IL, Oak Lawn.** Oak Lawn Comics and Cards Show. Fatima K of C, 5830 W. 95th St. (33 tables) 9-3 **A:$1** John Leary (708)423-1758.

**June 5: IN, Fort Wayne.** Fort Wayne's Premiere Card and Comic Show. Grand Wayne Center, 120 W. Jefferson. 10–4 **A:$2** Brian Mayne (219)824–9364.

**June 5: IN, Hammond.** Comic Book and Sports Card Show. American Inn, 4000 Calumet Ave. (40 tables) 10–3 **A:$1** Joe J. Jurek (219)659–4947.

**June 5: MD, Baltimore.** Jubilee Comic Book Con, Days Hotel, I-83, Exit 17, Timonium. 10-4 Jubilee Enterprises (301)292-4587.

**June 5: NC, Durham.** Cardboard Hero's Comic and Sports Card Show. Holiday Inn West, 3460 Hillsborough Rd. (36 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231 1969.

**June 5: NJ, Livingston.** Sports Card and Comics Show. Livingston Holiday Inn. (45 tables) 9:30-4:30 **A:Free** Rocco Slino (201)533-0325.

**June 5: NJ, Mt. Laurel.** Mt. Laurel Comic Book and Sports Card Show. (45 tables) 9:30–4 **A:$2** Emcee Conventions (609)448–7585.

**June 5: NY, East Meadow LI.** LI Monthly Comic Book and Baseball Card Show. Coliseum Motor Inn, 1650 Hempstead Tpke. 10-4 Starwind Comics (716)672-2913.

**June 5: NY, Hicksville.** Hicksville Monthly Comic Book and Card Show. Jerusalem Ave, Corner of Maglie Dr. (32 tables) 10-4 **A:$1** Joel Kirsch (516)799-6412.

**June 5: NY, Saratoga Springs.** St. Clement's Monthly Baseball Card and Comic Book Show. St. Clement's School Gym, 231 Lake Ave. (30 tables) 1-5 **A:$1** Rocky Rosato (518)584-1429

**June 5: NY, Stonybrook.** King of Commons Baseball Card and Comic Book Show. Holiday Inn Express, 3131 Nesconset Hwy. (20+ tables) 10-4 **A:$1** Vince Rizzo (516)689-8138.

**June 5: OH, Columbus.** Jubilee Comic Book Con, Holiday Inn, East I-70 & Hamilton Rd Exit 107. 10-4 Jubilee Enterprises (301)292-4587.

**June 5: OH, Eastlake.** Card and Comic Book Show. Eastlake Community Center, E. 349th. 10-6 **A:$1** Lou Formick (216)354-3524.

**June 5: PA, Philadelphia.** Sportscards and Comic Book Show. Best Western Hotel, 11580 Roosevelt Blvd. 10-4 **A:$1** Greg Petrino (215)968-8577.

**June 5: PA, Pittsburgh.** Pittsburgh Comic Convention. Sheraton at Station Square. 10-4 **A:$3** Great Eastern Conventions (908)788-6845.

**June 5: RI, Providence.** Pro–Con Sports Card and Comic Book Show Holiday Inn, Downtown, 21 Atwells Ave. at I–95. (60 tables) 10–3 **A:$1.50** Bob Anatone (401)724–0870.

**June 5: TX, San Antonio.** Sports Card and Comic Show. Embassy Suites Hotel, NW Loop 410 and I–10, behind Malibu Castle. (40 tables) 10–5 **A:$1** Ralph or A. Willis (210)431–0737.

**June 5: VA, Fredericksburg.** Cardboard Heroes Comics and Sports Card Show. Best Western (Johnny Appleseed Inn), 543 Warrentown Rd., Exit 133 off I–95. (30 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231–1969.

**June 5: VA, Springfield.** Sports Card and Comic Show. Springfield Hilton, 6550 Loisdale Rd. (I-95 exit 169, 644E). (40 tables) 10-4 **A:Free** Carl or Mary May (804)320-0136.

**June 6: NJ, Hasbrouck Heights.** Comic Book Show. VFW Hall, off Rt. 17 South behind the Ground Round restaurant. (50 tables) 5–9:30 **A:Free** Don Bellott (201)429–8817.

**June 6: NJ, Montvale.** Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd. (35 tables) 5-10 **A:$2** Robert Contino (201)342-8980.

**June 7: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl., 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5-10 **A:Free** David, Stevie or Kent (714)854-1991.

**June 7: NJ, Hazlet.** Hazlet Tuesday Night Monthly Comic and Sports Card Show. Shore Point Inn, Rt. 35 South (GSP Exit 117). (20 tables) 5-9:30 **A:$1** Sallie and Ron Fridkis (908)583-7915.

**June 8: CA, Riverside.** The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:Free** Don Hughes (909)780–4555.

**June 8: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 **A:Free** Frank (909)594-7492.

**June 8: NJ, Saddle Brook.** Auction: Sports Cards, Memorabilia, Collectibles & Comics. Howard Johnsons, 129 Pehle Ave., off Exit 159 Parkway or Exit 62 Rt. 80. (400+ lots) 6:45–7:45 **A:Free** Ike(201)796–7091.

**June 8: OH, Akron.** Comic Books, Non-Sports Cards, Sportscards, and Racing Collectibles Show. Akron Fairlawn Holiday Inn, 4073 Medina Rd., I77 and Rt. 18. (30 tables) 6-10 **A:$1** Irene Pike (216)255-2606.

**June 8: OH, Youngstown.** Midwest Card and Comic Show. Ramada Inn, I–80 and Belmont Ave. (70 tables) 6–10 **A:$1** Rich Williams (216)638–9506.

**June 9: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl., 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5-10 **A:Free** David, Stevie or Kent (714)854-1991.

**June 9: NY, Deer Park.** Comic book Show. Sons of Italy, 2075 Deer Park Ave. 6–10 **A:Free**. Paul (516)289-7398.

**June 9: NY, Forest Hills Queens.** Card and Comic Book Show. American Legion Post 1424, 107-15 Metropolitan Ave. Don Baldi (718)277-5161.

**June 9: PA, Erie.** Midwest Card and Comic Show. Holiday Inn South, I-90 exit 7. (30 tables) 6-10

# CONVENTION CALENDAR

**A:$1** Rich Williams (216)638-9506.

**June 9-12: MA, Billerica.** Card and Comic Book Show. Billerica Mall, Rt.3 to exit 27, Rt. 3A 480 Boston Rd. Mall hours. **A:Free** Bill Gouvalaris (617)324-5764.

**June 10: CA, Hemet.** The Main Event. Quality Inn, 800 W. Florida (Hwy 74). (15 tables) 5–10 **A:Free** Don Hughes (909)780–4555.

**June 10-11: NJ, North Paramus.** Sports World Collectible Card and Comic Show. Sportsworld, 200 Rte. 17. (55 tables) Fri 5-10, Sat 10-5 **A:Free** Rob Contino (201)342-8980.

**June 10-12: WA, Everett.** Celebrity Sports Card and Comic Supershow. Everett Mall, Exit 189 off I–5. (75 tables) 6/10: 9:30-9, 6/11: 9:30-9, 6/12: 11-6. **A:Free** Ron and Barb Oakden (206)820-0218.

**June 11: CA, Pasadena.** The Pasadena Cards, Comics and Collectibles Show. The Pasadena Center, 300 E. Green St. (35 tables) 10-5 **A:Free** Donna Arnott (818)247-9775

**June 11: CT, Naugatuck.** Baseball Card and Comic Book Show. Elk's Lodge 967, Rubber Ave. 9-3 **A:Free** Thomas Bryk (203)723-9289.

**June 11: IL, Moline.** B & L Sports Card and Comic Show. Twin Towers Mall, next to Elks Club, 3031 7th St. (40 tables) 10–4 **A:$1** Bob and Linda Lake (309)786–8097.

**June 11: MD, Silver Spring.** Jubilee Comic Book Con, Armory Place, 925 Wayne Ave. 10-4 Jubilee Enterprises (301)292-4587.

**June 11: NC, Raleigh.** Cardboard Hero's Comic and Sports Card Show. Days Inn, 2805 Highwoods Blvd., Exit 11 off I–440. (30 tables) 9–4 **A:$1.50** Buddy or Beverly Carter (804)231–1969.

**June 11: NY, Astoria.** Astoria's #1 Baseball Card and Comic Show. Knights of Columbus, 42–10 31st Ave. 10–5 (516)796–8338.

**June 11: NY, Brooklyn.** Pratt Area Cards and Comics Show. St. Luke's Parish Hall, 259 Washington Ave. 10-5 **A:Free** June Solla (718)783-6837.

**June 11: NY, Hauppauge.** King of Commons Baseball Card and Comic Show. Marriott Wind Watch Hotel, 1717 Motor Parkway. (40 tables) 10-4 **A:$1** Vince Rizzo (516)689-8138.

**June 11: NY, New York.** Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St btwn 1st & 2nd Aves). 10-4 **A:$1** Kevin Mullarkey (212)289-6730.

**June 11–12: CA, Riverside.** The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

**June 11–12: CA, Walnut.** Baseball Cards, Comics, Collectibles and Die–cast Toys. Frank and Son Warehouse, 19465 East Walnut Drive North. (150 tables) 10–5 **A:Free** Jim or Frank (909)594–7492.

**June 11-12: GA, Dalton.** Card, Comic and Collectibles Show. Walnut Square Mall, Walnut Ave. (38 tables) Mall hours. **A:Free** Bases Loaded Promotions. (615)939-3063.

**June 11-12: IN, Bloomington.** Card, Comic and Collectibles Show. College Mall. (45 tables) Mall hours **A:Free** Bases Loaded Promotions (615)939-3063.

**June 11-12: NJ, South Plainfield.** World of Cards & Comics Convention. Middlesex Mall, Shelton Rd. Sat 10-9:30, Sun 11-5 **A:Free** Tony (908)968-3886.

**June 11-12: FL, Sarasota.** Comic And Card Show, Gulf Gate Mall. (75 tables) Sat. 10-9, Sun. 12-5. **A:Free** Marge Honkanen (813)772-0254.

**June 12: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl. 55 Fwy., Exit Edinger turn left to Ritchey turn left to Glenwood turn left. Between 405 and 5 Fwy. (100 tables) 10-5 **A:Free** David, Stevie or Kent (714)854-1991.

**June 12: CT, Milford.** Baseball Card and Comic Book Mania. K of C, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:$2** Aurella Wacks (203)874-5545.

**June 12: DE, Newark.** Trading Card Show. Holiday Inn, Rts. I–95 and 273, just of Exit 3, 10–4 **A:$1** Kenny Condiff (302)737–3332.

**June 12: FL, Miami.** Miami Comic Book Convention. Crown Sterling Suites, Miami International Airport, N.W. South River Dr. 11-5 **A:$3** Great Eastern Conventions (908)788-6845.

**June 12: MI, Royal Oak.** Encore-Con Comic Book Show. American Legion hall, 1815 Rochester Rd. (45 tables) 10-4 **A:$2** Michael Goldman (313)350-2633.

**June 12: MN, Minneapolis.** Minneapolis Comic Book Convention. Marriott Bloomington, I-494 at Cedar Ave. 10-4 **A:$3** Great Eastern Conventions (908)778-6845.

**June 12: MO, St. Louis.** St. Louis Comic Book Convention. Holiday Inn, Lindberg exit off I-70. 10-4 **A:$3.25** Great Eastern Conventions (908)788-6845.

**June 12: NJ, Fairfield.** Comic Book Show. Ramada Inn, Rt. 46 West. (36 tables) 10–4 **A:Free** Ed Hart (201)256-0410.

**June 12: NJ, Flemington.** Comic Book and Toy Show. Rt. 31, across from fairgrounds. (39 tables) 10–4 **A:Free** Ken Wisnefski (908)479–6603.

**June 12: NJ, Robbinsville.** Central NJ Comic Book and Trading Card Show. (45 tables) 9:30–3:30 **A:$2** Emcee Conventions (609)448–7585.

**June 12: NJ, Toms River.** Collectors Showcase Baseball Card and Comic Book Show. Elks Club, Clifton & Washington Ave. (GSP exit 82 to Hwy 37, East 1.5 miles) (40 tables) 9:30-3:30 **A:$2** Sandy Grecco (908)291-1632.

**June 12: NY, Brooklyn.** Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10–5 **A:Free** Scotty O'Donnell (718)251–2075.+

**June 12: NY, Rockville Centre LI.** LI Comic Book and Collector's Market Convention. Holiday Inn, 173 Sunrise Hwy. (over 40 dealers) 10-5 **A:Free** Cosmic Comics of Oceanside (516)763-1133.

**June 12: NY, Williston Park.** Baseball Card and Comic Show Monthly. American Legion Hall (lower level), 730 Willis Ave. 10-4 **A:$1** Paul (516)289-7398.

**June 12: PA, New Castle.** Midwest Card and Comic Show. Days Inn, Downtown. (40 tables) 10–5 **A:$1** Rich Williams (216)638–9506.

**June 12: PA, Pittsburg.** Jubilee Comic Book Con, Holiday Inn, (Greentree) I-279 Exit 4. 10-4 Jubilee Enterprises (301)292-4587.

**June 12: VA, Alexandria.** Cardboard Heroes Comics and Sports Card Show. Quality Inn, 6461 Edsall Rd., Exit 2A off I–395. (33 tables) 9–4 **A:$2** Buddy or Beverly Carter (804)231–1969.

**June 12: WV, Charleston.** West Virginia Comic Con. Holiday Inn, Charleston House, 600 Kanawha Blvd. East (Downtown Charleston). (38 tables) 10–4 **A:$2** Jeff Harper (216)499–6056.

**June 14: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl., 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5-10 **A:Free** David, Stevie or Kent (714)854-1991.

**June 14: NY, Brooklyn.** Brooklyn's Tuesday Night Show. King's Highway Jewish Center, 1202 Ave. P and East 12th St. (40 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075.

**June 14: NY, Nanuet.** Tuesday Night Monthly Card Show. Nanuet Days Inn, 260 W. Rte 59. (40 tables) 5:30-10 **A:Free** Fred Erps :914)627-2613.

**June 15: CA, Riverside.** The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:Free** Don Hughes (909)780–4555.

**June 15: CA, Walnut.** Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 **A:Free** Frank (909)594-7492.

**June 16: CA, Santa Ana.** Tabb Investments Warehouse Show of Cards, Pogs and Comics. 1928 E. Glenwood Pl., 55 Fwy., Exit Edinger, turn left to Ritchey, turn left to Glenwood, turn left. Between 405 and 5 Fwy. (100 tables) 5-10 **A:Free** David, Stevie or Kent (714)854-1991.

**June 16: CA, Victorville.** The Main Event. Green Tree Inn, 14173 Green Tree Blvd. (15 tables) 5–10 **A:Free** Don Hughes (909)780–4555.

**June 16: NJ, Edison.** Raritan Center Monthly Thursday Night Non-Sports, Sports Cards and Comic Book Show. Ramada Inn Raritan Center, Rt. 514 (Woodbridge Ave.). (25-30 tables) 5-9:30 **A:$1** Sallie or Ron Fridkis (908)583-7915.

**June 17: CA, Moreno Valley.** The Main Event. Best Western, Image Suite, Rt. 60 to Perris Blvd., Perris Blvd. to Elder, Left on Elder (at end) (20 tables) 5-10 **A:Free** Don Hughes (909)780-4555.

**June 17-19: TN, Nashville.** Card, Comic and Collectibles Show. Rivergate Mall. (65 tables) Mall hours. **A:Free** Bases Loaded Promotions (615)939-3063.

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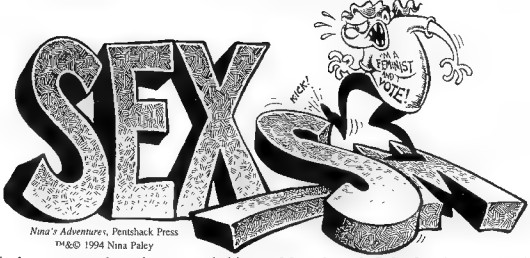
# Let's Talk About Sex...




*Nina's Adventures*, Pentshack Press
™&© 1994 Nina Paley

*by Gwenn Mercadoocasio*

The status of women-in-comics has long been a delicate subject, debated by the women in comics, by the industry, and even by the "straight" press.

Often, the questions raised in these debates have revolved around a few key issues, that, for the large part, have to do with sex: sex as an issue; sex as an excuse; and sex as a means of discrimination, to name but a few.

"You always have to bring up the sex if it's a female," voiced Elim Mak, *Valiant Voice* (Valiant Comics' press magazine) art director and artist, "which shouldn't really be an issue."

Jen Marrus, an assistant inker at Valiant Comics, agreed. "Yeah. You're a woman first, and then you do comic books."

Sex, according to Webster's dictionary definition, is, "Either of two divisions of organisms according to reproductive function, male and female." It is a curious phenomenon that "reproductive function" should be the cause of so much debate... and possibly segregation in the comics industry.

Janet "J.J." Jackson, who is the creative director for Defiant Comics, commented, "It automatically raises suspicions, why do you have to say 'female'?"

Though it is not necessary to identify a person by their sex when one is describing the job they do, it is a fairly commonplace occurrence, especially in a profession where the jobs have traditionally been associated with a specific gender. Since women entered the work force, they have sought and secured jobs that were previously thought of as exclusively male vocations. Sally Ride was called the "female astronaut", Amelia Earhart was billed as America's "first female flyer", Catherine "Cat" Futch was the U.S. Navy's own "Lady Boxer", and Manon Rheaume of the Tampa Bay hockey team has become the sport's first "Girl Goalie".

One doesn't have to say "female" when discussing a person's profession, but it does seem to have become a habit, at least in American culture. Perhaps no one would take exception to being identified sexually in relation to their work if only it didn't have any negative connotations attached to it.

"On one hand, I'm proud of being a woman and doing the cartoon thing," said Carol Lay, Marvel and DC artist currently working on *Now Endsville* for Kitchen Sink. "On the other hand, segregating women into a special group is almost like saying that we have some kind of handicap. And I've heard the term 'ghettoization'..."

By simply having discussed the status of women-in-comics, women in comics seem to have become set apart from the rest of the industry.

"The minute you make a separate thing for women, it's like, well, since the general populace is people," commented Jo Duffy, who has worked for years as both a writer and editor in comics, and is currently scripting *Catwoman* for DC, "If women aren't part of the general populace, maybe they're not people. It's a very pernicious equation you have to watch."

Pernicious, indeed. By separating women-in-comics and differentiating between them and everyone else, it becomes almost too easy to segregate them and isolate them from the industry.

Colleen Doran, who entered the comics industry at the precocious age of fifteen and has since worked for both

*Now Endsville*, Kitchen Sink Press
™&© 1994 Carol Lay

Marvel and DC Comics, as well as founding her own imprint, Aria Press, noted, "One of the things that is so difficult about being a woman in the comics industry, is the innate segregation between us and everyone else. We're sort of in this women's comics ghetto."

Women in the comic book industry are segregated because the industry has been a male-dominated one since it was established. (See *CVM* #94, "It's A Gender Thing.") It is difficult for people in comics to accept women into the "boys-club" that the industry can appear to be.

Caroline Wells, a freelance mechanical artist currently at Marvel said, "I think you have to put up with a lot of thirteen year-old, boy mentality. It's about how women handle being in a big boy's club... a little boy's-club rather."

Much of the boy's-club-attitude has to do with the number of men and women working in comics, proportionately. There are, plainly, more men.

Liz Seward, scheduling coordinator in editorial administration at DC Comics, commented on the DC editorial meetings that she attends, "I'm one of three women in there... All these guys, and it's not quite a boy's-club, but..."

Segregation exists throughout the comics industry, whether it is intentional, as in a boy's-club, or not.

Capital City Distribution put together an industry Roundtable, and followed with a bulletin that included the twenty-five most influential people in the comic book industry. Not one person listed for either was female.

Heidi MacDonald, who began her career in comics as a fan, and is now the senior comics editor for *Disney Adventures Magazine*, was upset by Capital's bulletin. "It made me think, is it true? Are all the influential people in this business white men of a certain age? Can this be true? That's one thing that I've seen over and over again. It's that women really are cut off from the network and what's perceived as

influence in comics, as that Capital thing showed."

Segregation within the industry is easily perceived, even by those not directly connected to it.

The Bess Cutler Gallery, in New York, has hosted a number of gallery shows incorporating comic book art. Bess Cutler, who runs the gallery said, "I found out, once I was doing these shows, that there was really a slant, or bias, towards what men were interested in, because the comics industry is really dominated by men, both as buyers and as artists."

Many women feel that pointing out the problems women-in-comics must deal with is not enough to overcome the segregation that exists.

Mary Wilshire, who has had a varied career in comics, and is currently working as a freelance artist on *Barbie* for Marvel Comics, explained her personal solution. "It aggravates the situation more to call attention to women in comics and say, here are the things that are wrong, and here's why it's not working out, and these are the people that we blame. When, really, the way to get beyond it is to just devote as much energy as possible to excellence."

In addition to excellence, seeking positions that will allow women to have some influence on the industry is recommended.

"You definitely have to work harder to get respect, so your opinions are counted for something, so you can make an impact on policy...which is what I think more women should be striving for. Get yourself in a position to impact corporate or company policy," Tammy Brown, Marvel Comics conventions manager, advised.

Unfortunately, segregation may be the least of the worries. Sexual discrimination and even sexual harassment are still issues in the long standing debate on women-in-comics.

Women-in-comics are treated differently than "men-in-comics", but the shocking thing is, they are treated just as well or badly by each other, as they are by men. Men-in-comics do not have an exclusive on sexual discrimination, and neither are the motives behind sexual discrimination unique to either gender.

Diane Noomin, who has had a considerable career as a cartoonist, and is currently a contributing editor on *Twisted Sisters* for Kitchen Sink Press, observed, "I've found that women can be just as back-biting and competitive as men; I think we're equals."

In its most diluted form, discrimination is considered an annoyance to women, something that puts them on the defensive, but does not really interfere with their ability to obtain work in the industry.

"When I went on a couple of interviews, I had problems," said Gina Going, who works as a freelance colorist for both Marvel and DC Comics. "There was a lot of snickering...I was the only woman in the room, literally! And you felt like, 'Wow, I'm in trouble here!'"

However, discrimination can be a serious impediment to a person's career...or it can act as a motivator.

Kathryn Bolinger is an artist/inker for Valiant Comics, but becoming an inker there was not easy for her.

"I had been apprenticing with Bob Layton for about a year" said Bollinger, "and he thought I was ready to ink, and I thought I was ready to ink, and I couldn't get work at Valiant because I was told repeatedly that putting a woman's name on a book would hurt its sales. I didn't want to go under a pseudonym, and I didn't want to wait. I didn't want to keep back-grounding, and I didn't really want to work anywhere else, because Valiant was my family, and where I had started, and where all my friends were, and I wanted to work here. So, Bob suggested that he would slide it past the editor-in-chief [Jim Shooter] in such a manner, that it would appear as if it came in as an outside submission.

"We packaged it up," she continued, "and got it all together, and Bob went up to Jim [Shooter]'s desk and laid it down. He looked at my stuff and said, 'Well, yeah, this looks great, so let's call him up.' Bob said, 'It's someone who works here, someone in 'Knob-Row', and Jim said, 'Bring him up here, let's talk to

*Angel Love* ™&© 1994 DC Comics. Exhibited at the Bess Cutler Gallery

him'...and then he was told it was me."

Sexual harassment is encountered far less frequently than sexual discrimination, by all accounts. Yet for those who are exposed to it, it is a frightening and malingering experience.

Colleen Doran told of an ordeal she went through early in her career. "It actually happened to me and Jo Duffy at the same time; we were very seriously sexually harassed by a prominent editor in the business. I was, twenty-one years old, and this man was seventy-something, and he really gave me a hard time - he assaulted me! And if it weren't for Jo, I don't know what would have happened. She literally grabbed the guy!"

Many women, in an effort to avoid discrimination, conceal their sexual identities by assuming androgynous names, or using their initials exclusively. Some women have names that already are androgynous, and experience a sort of reverse discrimination as a result.

Jo Duffy recalled how Marvel Comics insisted on crediting her work as Mary Jo, rather than Jo, which she had always used, because they were so "inordinately proud" to have a woman writing and editing superheroes for them.

The associate publisher of Continuity Comics, Chris Adams, has never used her full name, Christine.

"Most people, when they call me, there's a hesitation, and they go, 'Oh! You're a girl!', and I say, 'Yes, I am a girl'. They tell me that for years they thought I was a guy because of 'Chris' Adams."

A certain amount of sexual tension exists wherever men and women work together. As surely as there is a negative tension that results in discrimination and harassment, there is also a positive tension that often finds its release in humor.

Dorian Tenore-Bartilucci, a sales assistant/communications liaison, and self-described jack-of-all-trades at Defiant Comics, pointed out that, "As much as men may flirt with women in other companies, we flirt with men here.", and prompted an amusing story from her co-worker, Sheila DeLacy, Defiant's publisher's assistant and acting traffic manager.

"It started out with the interns," DeLacy recalled. "The first group was so flirtatious. We had this one intern [who] was very cute. We used to throw pencils [on the floor] and say, 'Excuse me, could you pick up that pencil for me?' And he would turn, so his butt was facing you, and pick up the pencil. Jim [Shooter] sees this intern doing this once,

Tina Robins/Mary Wilshire, *Barbie* #40 TM&© 1994 Marvel Ent. Group

and just falls over. Absolutely, fell over.

"So one day I'm walking by Jim's office, I throw the pencil in and go, 'Oh Jim'. Jim got up, faced his butt over to the entire office, and picked up that pencil and came over and handed it to me."

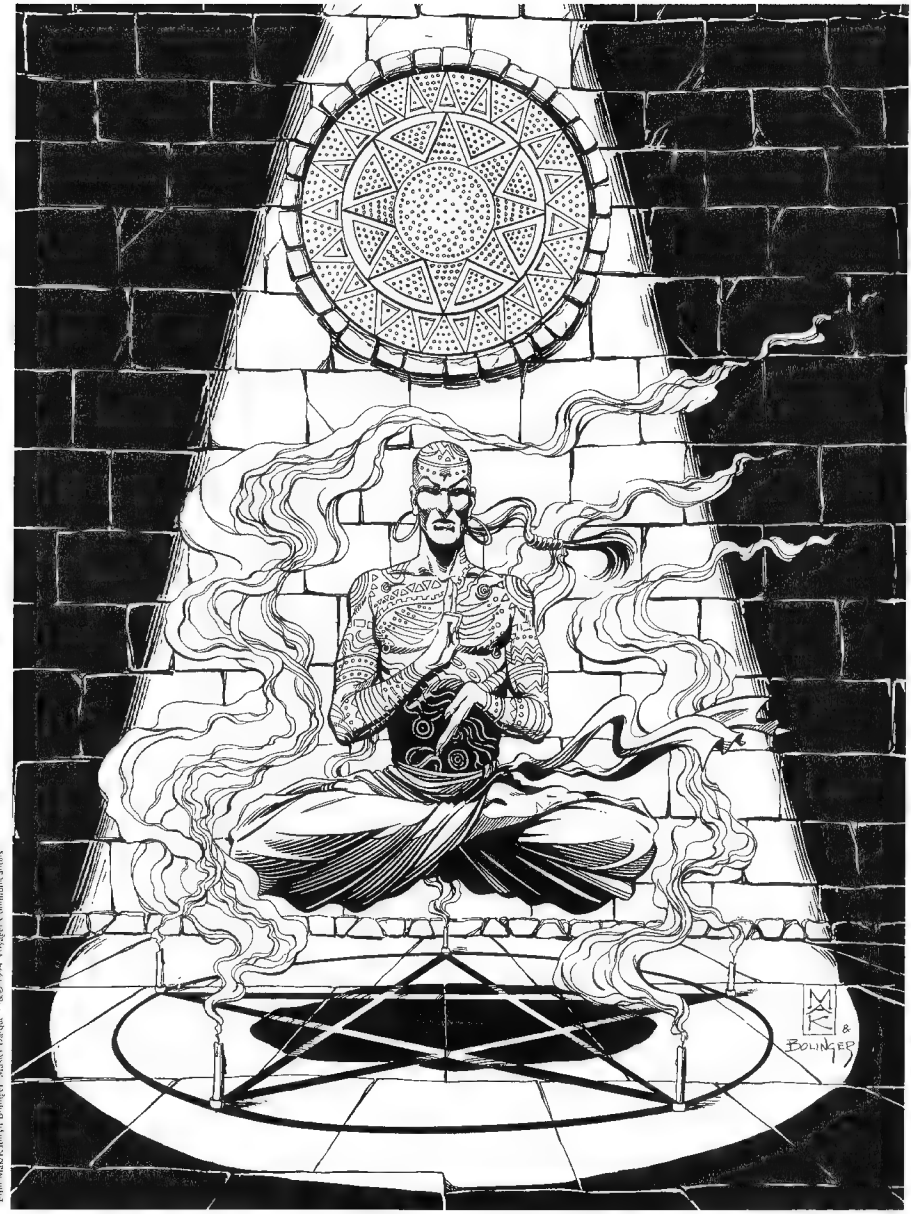
Though job-related discrimination is a common complaint, some women feel that there are times when a woman may make it easier to get work in comics.

Janet "J.J." Jackson remarked, "The entire time I've been in the comics industry, I've never had the feeling that I was being discriminated against because I was a woman. Being a woman, in a few cases I'd say, has been positive, and I don't know if it's been any more negative than it is in general society, and probably less in the comics society."

"[The opportunities] for women in comics are as good as they are for men," according to Heidi MacDonald, but, she cautions, "It's the old standard, the way things were in any other industry in the '70s. For a woman to get anywhere, she has to be twice as good."

Some of the comics companies appear to be more inviting to women in the industry than others. DC Comics graphic services manager, Stephanie Bailey, stated, "I think every company, in every industry has their own corporate culture and it's really hard to make generalizations about being a woman in an organization where there are not as many women [as there are in other organizations]. I think the tone gets set by the people higher up, and if they're inclined to treat people fairly, and well, and with respect, then it will be a productive environment."

How women approach the industry can effectively dispel any discriminatory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attitudes they might encounter.

Dorian Tenore-Bartilucci recommends a positive disposition. "If you go, like, 'Gee, I hope they like me'...it's such an imperceptible thing, but I've noticed it makes such a difference."

Suzanne Dechnick, who has worked in comics for some time, and is presently working as a freelance colorist for Warp Graphics, observed, "I think as more women are more used to working in this field, and as women learn to speak up, and I think, too, as women, learn how men set things up, and the channels that men go through to get things to work, it changes more, and we get more power. It's like we're learning another language. When women talk, we relate things. Men are more interested in High-Rocky-Dominance and Pecking Order. The way things work. Work is a more operative word with guys. It opens doors."

Power and success are considered key tools in beating down the last of the discrimination that remains in the industry today.

Louise Simonson who has had an extensive career in comics as an editor and writer, and is now part of the team writing Superman for DC Comics, said simply, "Success breeds success. You've got Karen Berger as the female editor of that line [Vertigo] and having done a really brilliant job with it, a very successful job."

In what is an echo of the sentiments expressed by Tammy Brown earlier, DC Comics manager of marketing communications, Patty Jeres said, "Fortunately, some of us have achieved a position where our opinions are important."

Women have made great strides in becoming an integral part of the comic book industry, by virtue of their achievements and abilities, and have done a lot to break out of the "women-in-comics ghetto". Still, there are those who regret the lack of unity among women-in-comics.

Trina Robbins' diversified work in comics, includes authoring, *A Century of Women Cartoonists*, for Kitchen Sink Press. She is currently working as both artist and writer on Marvel Comics', *Barbie*. Trina talked about unity among women-in-comics,

"Regarding the words we used before, 'sisterhood', women in the industry don't seem to understand that, and that's weird."

Colleen Doran anticipated finding a sense of unity among her peers, but was sadly disappointed.

"When I got into the business, I was expecting to make friends with all the woman creators, and I was expecting that we were all going to bond, and be friends, and help each other...that was not the case. Not the case at all."

Many women resist being thought of as a "woman-in-comics" and prefer to deal with the comic book industry as individuals.

Barbara Randall Kesel, managing editor at Dark Horse Comics, supports the idea of women as individuals within the industry.

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*Twisted Sisters*, Kitchen Sink Press ™&© 1994 Diane Noomin

"People lump women-in-comics together and think they all have the exact, same agenda," explained Kesel. "I know, just from the women who work at this company, that's remarkably untrue."

"That is the one thing that needs to be addressed, and not necessarily from the standpoint of, 'Hey, we're women, you should be 'equal opportunity' employers,'" said Heidi MacDonald. "Just like, 'Here's some good people that you're just not paying attention to, so, hey, why not give them a shot?'"

It is because they prefer to be thought of as individuals that women dislike and generally avoid, "women-in-comics" as a subject, whether it is for the press, or as part of panel discussions at conventions. Women-in-comics panels, it is felt, rarely cover new ground, and often serve to turn the panelists into "sitting ducks" for the audience.

Karen Berger, DC Comics' executive editor-in-chief on Vertigo, and a long-time writer and editor in the industry, said, "Whenever I've done panels, and I've done tons and tons of them, it always comes back to the same thing, and I think it's important, but it's almost, when you talk about it five times..."

"No! Not another women-in-comics panel! Just shoot me now!," mocked Melanie Crawford Chadwick, associate publisher and editorial director at Harris Comics. She explained her trepidation.

"Here are the same people, and you know you're going to debate the same thing - not even debate - you're going to discuss the same thing that you have in common: Well, you're all working in comics, and you all have breasts. Geeze!"

Barbara Randall Kesel noted, "What always seems to be the slant is, 'Oooh! Women-in-comics, look, they think differently than men'. ...Duh!"

Heidi MacDonald summed up the general feeling towards women-in-comics panels, "They had their time, had their place, and it's over with."

Women-in-comics are as diverse a group as men-in-comics are and wish to be regarded for their individuality and not their sexuality.

Jo Duffy concluded, "There are so many different women, doing so many different kinds of work in the comics industry, that to tell you the truth, I'm not sure where you could find a unifying theme, beyond the simple fact of a gender in common."

*Next month, in Part Three of this series:*

*Do women in the comic book industry help perpetuate stereotypical images of themselves? What do female readers think of the comics on the market and what kind of comics would they like to see? Stay tuned for:*

"Do Women Dream Of Men In Tights?" (*CVM* #96).

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# WRITER'S BLOCK

*By Paul Chadwick*

From the beginning I planned the latest Concrete miniseries, *Killer Smile*, as a out-and-out suspense story. My reputation for wordiness and stories about "nothing" (though meant as a compliment. I always felt that was a poor description of the small-scale, non-melodramatic stories I am known for) would, I decided, be left behind. This would have few panels per page, restrained dialogue and life-and-death drama from page seven on.

I stuck pretty much to this plan (some flashbacks to facilitate characterization crept in), and in the process found myself re-examining the technique of suspense writing.

Alfred Hitchcock is credited with distinguishing suspense from mystery: it doesn't concern whodunit, but when's-he-gonna-do-it. You put somebody in jeopardy and have him struggle to escape it. He makes progress, but complications arise (often of his own doing), putting him in deeper danger. It escalates to a crisis in which he either succeeds or fails interestingly.

It sounds so straightforward and schematic that anybody could do it. But there are a few qualifications to this formula and they call for craft and invention.

*We have to believe he's in jeopardy.* The threat must be logical, plausible and immediate. Some thought must be given to the antagonist's motives (unless the threat is nature itself, or mere circumstance), we must not feel the protagonist is holding a resource unreasonable in reserve, or doing something unbelievably stupid. The movie *Alien*, eerie classic though it is, has been rightfully criticized for having an "idiot plot". Once they've seen their crewmate's chest erupt with a cheetah-quick, steel-toothed monster, the characters wander around in the dark recesses of the ship, one letting water drip in his face, another looking for a missing cat (!), another blindly crawling through ventilation ducts -- all to provide scares and to be picked off one by one.

*Small acts must have big consequences.* Why? So we'll note with wild intensity every small thing that's done, speculating what effects it will bring. In *Killer Smile*, Larry stops to help a pretty girl pump gas. In her nervousness, she douses him with gasoline. As a result, her boyfriend (who was inside robbing the station) is prevented from shooting Larry to steal his truck (they'd all be incinerated). A further result is that he decides to force Larry to be his driver. A yet further result is that he's given the idea to douse his old car with gas and set it on fire. And a further result is that Concrete's distracted by the gas station explosion

when Larry drives by, when he might have figured out Larry was in danger. And there's another result later in the story (I'm not telling!).

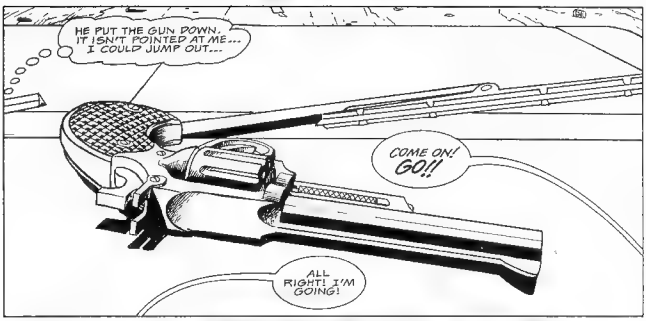
*There has to be a time limit.* This is why you see so many ticking bombs in thrillers. We have to know things are coming to a head, that there isn't all the time in the world to solve the problem. This can be implicit and indefinite -- in *Killer Smile* it's Concrete trying to reach Larry before the police do; they think he's leading the crime spree, and may kill him, if the gunman doesn't do it first.

*The character should have a personal stake in the crisis.* Why? To increase the pressure on him, and to add complications he must cope with. The Bruce Willis character in *Die Hard* would have had less to worry about if his wife wasn't among the hostages. He could have conceivably walked away from the situation in a way that would have been emotionally believable. Thus, it is Concrete's best friend Larry I have kidnapped, rather than a sympathetic stranger.

Robert Heinlein wrote a wonderful story, *Water is for Washing*, with a nice twist on the high-personal-stakes theme. A man is struggling to save two children after a earthquake opens a channel from the sea to Death Valley, which is below sea level. The highest point he can't get them to is six feet beneath the high-tide mark...and he can't swim. He's deathly afraid of water (he saves them by strapping his legs to the four-foot elevation marker, and holding them on his shoulders).

*What happens later should be set up in a way that doesn't telegraph what will happen.* Jim and Ken Wheat, screenwriter/directors who taught me much by example, used to call this "laying pipe". The key is showing that leaky liquid nitrogen tank in some way that doesn't tip off that it's going to rupture, killing the villain. The most elegant way to do this is the phoney payoff...some event, gag or twist that seems to be the entire reason for paying attention to the tank. The reader is lulled into thinking the matter is closed, then you surprise him.

*Surprise people.* This may be obvious, but it is the soul of storytelling.



As people consume story after story (or as in our culture, movie after movie), they become so sophisticated that, increasingly, they can tell what's coming. The trick of having a relentless pursuer rise from apparent death has been so overdone that I think killing him "only once" would be a surprise at this point. The audience you are addressing have many of the same culture-derived expectations you do. Trick them now and again.

Reading great suspense writers is the way to learn this aspect of the craft. One of my favorites is Roderick Thorp, whose novel *Nothing lasts Forever* became the film *Die Hard*. His characters have deep flaws, rich histories and sophisticated interior lives which keep them from becoming cogs in the suspense machine. You care about what happens to them. Cornell Woolrich is considered a master, as is Richard (*Duel*) Matheson. I haven't read John Grisham, but I imagine he knows a few good tricks.

Harlan Ellison wrote a highly suspenseful story which demonstrates that these techniques can apply to less than life-or-death situations. In it, a boy is desperate to complete his set of cartoon character buttons. They're giveaways in a Pep cereal, and the offer will soon expire. Though told to wait in the car, it eats at him. He sneaks into the store and starts opening box after box, the threat of discovery ever escalating...

In line with this, a secondary problem for Larry in *Killer Smile* is finding a chance to urinate after downing several diet Cokes. With a killer toying with him, he's unsure whether asking for relief might prompt a bullet to his brain. Any way you can increase the pressure on your character -- even if the threat is embarrassment -- is fair game

Suspense may not be the highest artistic aim of writing, but it is a gift to your readers. It's one thing that keeps them turning pages to discover your other qualities -- insight into human behavior, appreciation for beauty, wit, grace, style. Or it can simply be great fun. To paraphrase my friend Mark Verheiden, suspense may be a twinkie on the smorgasbord of literature -- but sometimes you want a twinkie.

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*Issue one of the four part* Concrete: Killer Smile *is scheduled to ship July 12, 1994 under the Dark Horse "Legends" imprint.*

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